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N O T I C E T O M E M B E R S

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INTERNATIONAL ASSOCIATION OF AMUSEMENT PARKS

AND ATTRACTIONS

58TH ANNUAL CONVENTION

GROUP TOURISM/PACKAGED TOUR WORKSHOP

THURSDAY, NOVEMBER 18, 1976

LA GALERIE I AND II

The Group Tourism/Packaged Tour Workshop convened at 9:30 a.m., Mr. Carl Gibson, Ruby Falls-Lookout Mountain, Chattanooga, TN, presiding.

CHAIRMAN CARL GIBSON: Good morning, ladies and gentlemen. We appreciate your being here early this morning so that we can get under way. I am Carl Gibson, Ruby Falls and Lookout Mountain at Chattanooga, Tennessee.

We have a very distinguished panel here today to talk about group tour business. Now some of you may not have explored this field of the travel business. It is the fastest growing segment of the entire travel business. As I was telling some of this panel this morning, I think it is the most humanitarian thing that has happened in the travel business, because the people that are running bus tours, especially senior citizen tours, are moving to attractions and amusement parks the happiest people that I have seen anywhere in the last year. Senior citizens traveling on buses together with their contemporaries and people that they can communicate with are just the happiest people I have seen in the last two years. It is amazing to talk to them and see how they are enjoying their trips, traveling with people their age and people that they can communicate with and away from their own children and their families and with someone like these bus tour operators that are going to appear on this panel that have made all their arrangements for them and made it easy for them to travel.

We are especially lucky to have the panel that is here today to tell you about the different facets of group tour business. I know that many of you that are in the traditional parks, your group business comes maybe the one-day trip into your park. Several of our panelists are in the intercity group tour business and they are potentials for many of the amusement parks as they are the attractions in this country.

Our first speaker this morning is the one rose among all the thorns up here; my good friend Dee Larson, Vice-President of Marketing for Gray Line of Boston, with an office in Minneapolis, and they run Americana Tours. Dee, you tell us about the group business. Your subject I believe is "Group Tourism Business -- Local, Intrastate and Interstate."

"Group Tourism Business --
Local, Intrastate and Interstate"

by

Dee Larson, Coordinator, Consultant, Gray Line
of Boston, Minneapolis, MN

MS. DEE LARSON: Thank you, Carl. I am delighted to be with you today and I am personally convinced and have been for some time that it is through workshops such as this that segments of our related travel industry can work together in promoting group tourism more successfully throughout the United States.

The trend of tourism in this country has changed dramatically within the past several years. More and more the citizens of this country have discovered that the U.S. offers as much if not more to see and do at a much better return on their travel or leisure investment than any other country in the world. The inflationary recession did not produce the expected reductions in tourism. Indications are that leisure tourism-related activities increased.

Because of today's high pressure life-style, to get away for a day or even twenty days is a necessity and considered one of the safety valves of sanity. No matter what kind of energy conservation programs we may have, the price of fuel will probably go up. This in turn will increase the cost of any vacation in relation to the distance traveled. We in the motor coach tour business have found that many travelers are discovering motor coach excursion as the most economical energy-saving mode of transportation.

When suggesting to you how your amusement park or attraction can become a part of the group motor coach tour business, we must first examine the many different group movements by motor coach. For instance, local travel. One-day coach excursions have become extremely popular with various groups, such as senior citizen organizations, civic clubs, school groups, church groups, fraternal organizations, unions, company travel clubs and so forth. I am sure that many of you are already working with a good many of those I have mentioned. Those that are not should be.

It is up to you to find out who is in charge of travel in various clubs, contact them in person or send them informational material about your amusement park or attraction along with a personal letter. If you want the business, you must go after it.

Local sightseeing companies, if available in your area, package many one-day tours. If your amusement park or attraction is not included in their packages, you should call on them to see that they are. They need you as much as you need them.

As far as intrastate travel is concerned, many of the two and three day excursions are within the state boundaries. They also are increasing in popularity. These tours do stay within the state and are set up and operated normally by a tour broker, a special operator or a travel agency. Some states require a license to operate this type of tour; some do not.

Interstate motor coach tours probably is the fastest growing segment of travel in this country. They are the excursions that can be four days to 30 or sometimes even 35 days. These are tours that are set up and operated by a licensed ICC (Interstate Commerce Commission) tour broker or a licensed Interstate Commerce Commission special operator. It might be helpful at this time to give you a brief overview of what a tour broker and a special operator are. Tour brokers are basically individuals or companies that are licensed by the Interstate Commerce Commission

to act as the middleman between attractions, parks, hotels, bus companies, restaurants and persons desiring to travel on a motor coach tour. The broker plans the tour from beginning to end, contracts for the services from the various companies, and then sells the tour to individuals as a group or on an individual basis. A tour broker charters a motor coach from an ICC-licensed motor carrier and transports consumers across state lines on motor coach tours. A special operator can do the same. The only difference is that the special operator owns and operates his own equipment, and normally in most instances is a bus company. Not all bus companies have a special operations license. Tour brokers may own their own equipment but not operate it. It must be leased back to a bus company that has the proper ICC charter authority. Therefore, most brokers do not have their own equipment as the special operators do.

When suggesting to you how you can sell your amusement park or attraction to motor coach tour operators, we must first examine the many different avenues and approaches that can be taken to reach the desired end result. To begin, may I say that motor coach tours in the United States are no longer the dirty old bus image that many people still have today of motor coach travel. We have worked many years and many long hours to change our image in this industry to one where it is indeed a delight to take a motor coach tour.

To formulate what your individual plans might be in attracting the motor coach tour business, you must first determine what you are selling, identify the combination of services that attracts visitors to your business. Search for the best net price. Most motor coach brokers and special operators are not interested in commissionable rates. We want your net group rate. Estimate your costs from the past year's tour business and also estimate any cost increases forthcoming in the new year. Then estimate the total attendance and consequent gross income at each possible rate you could charge.

You must remember that the tour business is a two-way street and you must help the tour broker and operator as much as he or she helps you. Tour brokers and operators are constantly seeking good amusement parks and attractions to include in their packages. Our tours would not be salable without them. Thank you.

CHAIRMAN GIBSON: Thank you, Dee. You have your programs with you. There is some space for notes in the back of that program. Please make a note of any question you might want to ask of any of these panelists because there will be a lengthy question-and-answer-period at the end. Anything that isn't covered that you have on your mind, by some of the other speakers, be sure and make your notes as you go along and direct your question then to the panelist that can answer your question.

The next speaker here operates an attraction at Nappanee, Indiana. He is the President of Amish Acres there, Richard Pletcher, to tell us why and how a smaller facility decided to go into the group business. Dick.

"Why and How a Smaller Facility Decided
to Go into Group Business"

by

Richard Pletcher, Amish Acres, Nappanee, IN

MR. RICHARD PLETCHER: Thank you, Carl. I have a few slides to show. If there is someone who can dim the lights and turn the machine on, we will proceed. With the help of 26 quick slides, I would like to introduce you to Amish Acres, which will hopefully make the following comments about group tours more meaningful.

Amish Acres was created from an 80-acre Amish farm near Nappanee, Indiana, a town of 4,000 located on U.S. Highway 6, 100 miles from Chicago's Loop, 30 miles from Notre Dame where Bear Bryant Tours ran his third unsuccessful package last week from Alabama. They didn't come our way; we'll get that later. In 1969 the original 100-year old buildings were ripe for restoration. Because Amish had always lived here, there had never been electricity, central heating, plumbing nor running water. The remains of craft buildings, including an outdoor brick bake oven, food-drying house and smokehouse still stood. The development plan called for additional historic structures from the countryside to be moved to Amish Acres. This collection now includes this blacksmith shop, several log cabins, plus a sawmill, mint distill, icehouse and maple sugar camps. After a year of restoration by Amish carpenters, we opened for educational tours of the 12-room Amish house and farm, as well as giving horse-and-buggy rides.

This shows those buildings and location after restoration work. The tour focuses on the local as well as world history of the Amish people plus their religious reasons for the life of their society. In the year's restoration work cement sidewalks were taken out and replaced with the original wood ones. Clothing in the house is presented to the tours as they go through. We also emphasize craft demonstrations that would actually take place in a single farm.

This is the blacksmith shop after it was moved from six miles away to our present location. In view of the historic area, across the kitchen garden is the restaurant crafted from a relocated barn. It features a single menu served family style around oilcloth-covered antique tables and enameled chairs. This building also houses the bakery supplying both the restaurant and bakeshop. The adjacent reception barn is where visitors meet their tour guides and it is further a country store gift shop. Also, around this common area log cabins house an antique marble soda fountain and a meat and cheese shop. The original cider mill in this area is a popular fall feature. Amish Acres is open seven days a week from May through October. You can see why we are closed the rest of the year. The restaurant, however, does remain open weekends year-round. The restaurant accounts for over 50 percent of our business, excluding us from the industry minimum wage exemption. We seat 140 persons and serve upwards of 800 to 1,200 on Sunday afternoon, with our summer payroll over 100 persons.

This is all of my slides. If we could have the lights back on, I will just continue. Today groups fit into our experience by accounting for 12 percent of our volume. Of this we do regular business with only four package tour brokers. Of those Forlow Tours is the largest one-day tour out of Chicago, with over 20 scheduled departures per summer. The remaining 83 percent of our adult groups come by charter or private motor coach. Thirty-seven percent of those arriving by bus are elementary

school children on field trips. However, because of their lower admissions, they provide only seven percent of our group business dollars. In the spring we have all the school groups we can handle, even though we are boycotted by the South Bend public school system because the Ph.D. in charge of field trips thinks we are too expensive.

Because of our similarity to the Pennsylvania Dutch area of Lancaster County, we find it difficult to break into national packages coming through our area. However, many of them don't know yet what they are missing. Adult groups at Amish Acres pay \$8.32 per person for our meal and guided tour, plus they spend an additional \$4.81 during their stay. Their visit is usually three hours at Amish Acres and we are the major destination for most groups.

With that background I will now address the title of my ten minutes, "The Why and How of Group Tours for a Smaller Attraction." Obviously if the answers to "how" were as easy as the answers to "why," we would all be in Fat City instead of here this morning, so I will start with the easy whys and work up to the hows. Why group tours? Let's start with seven good reasons. First, group tours are an integral part of the attractions business. There is a big industry out there organizing, motivating and transporting groups to places like yours and mine. You deserve your share but it doesn't come free. You must aggressively seek it. All you need in addition to your attraction are nice big restrooms.

Second, groups -- bless them -- are there when you need them and gone when you don't. Most of us live in the confines of the bell shape business curve that starts us slowly each spring and lets us down gently each fall. Groups can help that curve look less like a bell. Our experience shows groups come easiest when we most want them, spring and fall. Our 12 percent in October to a low of five percent in July and August.

Third, they come on the days you want them. We take no group reservations on Sundays, holidays nor during the four-day summer festival. On these days we neither have the capacity for nor can give personal attention to groups. A few notable exceptions have occurred. A package from Palm Springs, California, and a group of Australian bus drivers begged to dine with us on Mother's and Father's Days, respectively. We finally gave in on our own terms, however. They each sat down to family style dinners at 10:00 a.m., 6:00 a.m. for the Californians and 1:00 a.m., the next day for the Aussies, local time.

Fourth, groups arrive the hour you say. With only a 140-seat dining room, we often serve over 250 at the lunch hour by group reservation in addition to our regular business simply by the proper scheduling. We have accommodated as many as nine buses at one time without major bottlenecks.

The three remaining quick reasons for group business are more directly monetary. Because of their predictability as to numbers and times, their turnover is high and labor is easily scheduled. Their additional average expenditure is high, they are no more less likely to leave without an additional purchase than is a traveling family. The advertising required to get group reservations is lower than general advertising. Our direct adver-

tising to groups is under two percent.

For these reasons the "why" of group business quickly becomes "why not?" So, how? There are as many recipes for developing group business as there are attractions. I can give you a few of our ingredients.

Most importantly, and therefore as usual most difficult, you must develop general demand for your attraction in the market from which you expect group tours. Therefore, your entire advertising program must mesh with your group program. Our general advertising is produced by an in-house agency which also handles Pletcher Furniture Village, the retail furniture store parents of Amish Acres. In addition to newspapers, radio, television, and brochure distribution, I will only detail one media we use which seems little used in this industry. That is a direct mail program to the general public. We mail over 265,000 of this newspaper format (displaying) to individual homes in our primary market each year. We further mail to a list of 30,000 furniture store customers a similar piece each month. Each of these publications carries articles and ads relating to group tour visits to Amish Acres and a stop at the furniture village.

To reach groups directly we use a similar advertising technique. This newspaper becomes the heart of a packet mailed to group inquiries and a compiled mailing list of senior citizen groups, travel agents, tour brokers, charter bus lines, churches, and schools. These lists are maintained on computer, which provides Cheshire labels for machine processing. The lists were compiled with the considered knowledge of whom our group market is and where they live.

First, by the nature of our attraction, historic, educational, nostalgic and slow-paced, we are a natural for the senior citizens, the women's groups, and the elementary schools. We are not a popular industrial picnic location, nor can we hold the teenager's interest. To find the geographic locations and limitations of where our group potential is, we continuously zip-code analyze our group business, non-group business, mailing lists and inquiries, making comparisons to determine strong and weak areas. We employ a Chicago public relations firm, part of whose business is the cultivation of group contacts in that market.

This package, which goes to the groups with the newspaper and this folder, contains our standard brochure, a hand-lettered menu, colored postcards of the restaurant or restoration, a letter identifying group prices and reservation procedures, plus a distinctly colored response device. It makes the reservation simple and focuses the decision-making process. Further, to underline the educational and historical aspects of a visit to Amish Acres, groups are offered a free copy of John Hostettler's educational pamphlet, "Amish Life," with their reservation, as well as group discounts on quantities of it and other books for pre-visit study by the class or group.

When an inquiry arrives, when that wary individual calls or writes and says we're interested, he or she is unknowingly plugged into a control central which monitors every move until he says we're coming. These monitoring devices include a log of inquiries, reservations and confirmations, a tickler file and telephone follow-up. We confirm all reservations by mail, phone large

groups the day before their arrival, meet their bus at our gateway, provide a driver's lounge with coffee, compliment escorts, offer lenient credit, say goodbye and sing to them when they leave.

Group business is good business but it is not easy business. None of the above means anything if the product you give is not satisfactory to the groups you host. Senior citizens especially seem to have communication with each other mastered. They will pass the word, one way or the other, and that is why we always use the power of suggestion. We tell every group how much fun they are going to have before they have it and we tell them how much fun they have had after they have had it.

We can compete with larger attractions through personal attention. When a bus drives up, it is an event for us. They know they are important. They park wherever they want. Two revolutionary concepts in our restaurant help our popularity with groups. They eat our regular menu. They sit in our regular dining room. In other words, they don't receive banquet fare at paper-covered long tables on folding chairs in the back room. Groups can be demanding, they can be late, they can fill our dining room so no one else can eat, but to us it is all worth it. Thank you.

CHAIRMAN GIBSON: Thank you, Dick. No truer words were ever said than, "They are there when you need them." I had not met this man until at breakfast this morning. He mentioned Forlow Tours. At Chattanooga, Tennessee, which is a long way from Chicago, they are our largest producer of group tours. They have already made their reservation for nine tours next year. The dates are set and the reservations are in.

He also mentioned Palm Springs, California. That must be Gadabout Tours that Anderson runs from there, who is a Chattanooga boy, and who also runs to our place in Tennessee. When you need them, when seven buses are on your lot before noon on a rainy October morning, that's when you need them, and we had that this month.

Our next speaker is the master of all group tour business. He has something that most of us don't have to attract them because he is the maker of that famous beer, Dean Ayers from Busch Gardens, who will tell us about coordinating and expanding group tourism sales.

"Coordinating and Expanding Group Tourism Sales"

by

Dean Ayers, Busch Garden Division of
Anheuser-Busch, Inc., St. Louis, MO

MR. DEAN AYERS: First of all, I think anybody that is in this room is a little bit unlucky, because they will look around, Busch Gardens has approximately 30 people down here for the convention and I don't see one of them in the room. That will give you an idea of how popular I am as a public speaker around our company.

I want to make a commercial announcement which Dee couldn't make and which Spike cannot make either when he talks later, and that is about the National Tour Brokers Association. My subject is how to expand in group sales. I will give you a small example

and I think it will drive home the point of why National Tour Brokers is important. When I started as the group sales manager of Busch Gardens in Tampa in 1973, we did about 77,000 people a year in group sales. In Los Angeles we were doing about 200,000, which I was not responsible for, but I now have the three Busch Gardens and I am pleased to say that this year we will do 1.6 million people in group sales alone, which is a far cry from the 277,000 that we did in 1973. I credit a lot of that success to the National Tour Brokers Association, and if I can say any one thing at this workshop today, if you don't belong to it, join it, and if you think I am crazy or you might doubt the cost benefit analysis, think about 300,000 people as opposed to 1.6 million and then ask yourself which you would rather have.

To start out, Carl asked me to be the devil's advocate this morning and talk away from the tour business aspect and talk more about the group sales. Within our company, group sales include tour business, and the first thing that we do is we look at each one of our parks and analyze them individually. What is the market, what is the opportunity. In Los Angeles where we have 6,900,000 people within 100 miles, obviously our opportunity is in the resident market. Obviously our opportunity is in groups, such as churches and schools. We have our own individual club, which is called the Friendly Eagle Club. I am sure most of you are familiar with the Magic Kingdom Club that Walt Disney has, Fun Seekers that Six Flags has, the Dolphin Club which Sea World has. Well, we have our own which is called the Friendly Eagle. If there are any of you who doubt the value of something like that, the Friendly Eagle Club in Los Angeles, which is basically a resident market, does 25 percent of the total attendance at the park, over 250,000 people, just in a club. It costs us less than \$35,000 a year to administer.

If you look at the Tampa operation, where 24 million people come to the state of Florida every year, where you have a resident population within 150 miles of 1.9 million people as opposed to 6.9 million in Los Angeles, obviously your opportunity is in tours, motor coach tours, package tours.

So what you really have to do, what I am trying to say to you, is look at your own individual operation. What are the opportunities? Are they tourists or are they local groups? We do both. It depends upon what our market is. It depends upon our product. The Los Angeles product is different from Tampa, Williamsburg is different from both.

We also use a very refined exact procedure on how to sell groups, who you call on, how often you call, reporting how many people you get in various categories. We call it the balanced sales program. It is a 16-page book, illustrated, that tells our sales representatives, and I believe we have 13 now and we are adding one, making 14, throughout the country, exactly who they should call on. We classify accounts as to A accounts, B accounts, C accounts, an A account being the most important and a C account being the least important. An A account is called on a minimum of six times a year. A C account is called upon two times or less. I would like to share this information with anybody that is in this room, if they would like to see what the book is like, tell your people how to sell, who to call, classifying accounts, reporting sales. If you will write me or see me after the meeting and make sure I write down your name and

address, I will send it to you. It is not a secret. It is just a matter of sitting down and defining what your opportunities are and determining how you are going to go after them.

My whole point is, look at the opportunities. It may not be in motor coaches. I love Dee, I love Spike, but if you are in Los Angeles and you have 6.9 million people to work with, go after the 6.9 million people first; don't worry about the tours first. In Tampa, where tourism is very, very big, you need the motor coach broker, you need the tour operator, but look at your opportunities and then decide where you are going to go after it, and go after it. Thank you.

CHAIRMAN GIBSON: Thank you, Dean. No truer words were ever spoken than what he said about National Tour Brokers. That is where most of us learned what a motor coach tour was, getting the Tour Brokers to tell us where they run to, and if they are running into your area, then you need to be a member and you need to get to meet 160 people running buses and know who they are.

The program says that there is a Part II. The Part II starts now. Anybody who has to leave the room or anything else, well, you are welcome to do it, but we are moving right along with the rest of the panel here, and our next speaker is a member. National Tour Brokers held a very profitable, for all of us, convention last year and he was the convention chairman for National Tour Brokers. Spike Herzig, President of High Adventure Tours, Syracuse, NY. Spike.

"Interstate Motor Coach Tours Can Bring You Profit"

by

Spike Herzig, President, High Adventure Tours,
Syracuse, NY

MR. SPIKE HERZIG: Thank you very much, Carl. I certainly appreciate the opportunity to be here this morning. I especially appreciate the setup that the folks here at the Marriott have gone to, to put the program in the exact form of a motor coach, which makes it a little easier for me to speak. The only problem that I see from up front looking toward the back is I do not see in the left-hand corner the lavatory, but I am sure it is back there somewhere.

Interstate motor coach tours are interesting, they are fun, and we feel that we can be of benefit to you folks in the amusement park and attractions industry. Let me just kind of give you an idea of how important you really are. Maybe you don't really realize how important it is, but when our folks take off from Syracuse, New York, to go someplace, they are not interested in riding on a motor coach for three or four days to stay in a Howard Johnson motel in Oswegatchee Flats in Georgia. They are interested in going somewhere to see something. We have Howard Johnson Motels at home. We've got Holiday Inns. But we do not have attractions, we do not have amusement parks to that extent. Whatever we do have, no matter what the area is that you are located, people always seem to have the urge to go somewhere else to see it. We like to think we are a conveyance of that, to take those people somewhere else to see something different.

Perhaps, the most interesting thing that I relate to directly, not necessarily an amusement park or an attraction, but one of

the biggest times of the year for us is fall foliage. We are right in the middle of the Adirondacks, which I feel is one of the most beautiful places in all of the country to see pretty leaves, but our people by the hundreds want to go to New England because the maple leaves in New England are much prettier than they are in New York, and vice versa. And this type of thing I think is probably a situation that we all have, and it's good. Fortunately for us they want to go to New England, or I would probably be in either an unemployment line or some other type of business.

I don't know if you are interested in having us, and by us I mean a tour broker. Let me give you a rundown very briefly on what you are looking at when my motor coach pulls into your yard. Our people are basically senior citizens. Of the 45 people that we will have on our motor coach, 42 of them will be female. Three will be male. Of those 42 females, they are divided into two categories -- the unmarrieds who have worked all their lives and now at a late stage in life have decided to spend a little bit of that money and go out and see what they have saved so hard for their whole life. The other segment are most generally the widows who have been married and whose husbands have passed away and have left them some insurance money or annuities and so forth and they are out now trying to spend it, make new acquaintances and so forth.

Our people are not the type that are asking a whole lot from anything. I would say the one most important thing, and you may think it amusing I think, but the one thing that they will look for in a hotel, in an attraction or an amusement park more than anything else is a clean restroom. That probably I am sure will sound very interesting, but of all the people that we poll, and we carry a number of them over the years, it is a very interesting fact that if they go into an attraction, no matter how well they like it, if it isn't clean they don't want to return and they make their point known to us very directly. That is the kind of people that we handle.

They are middle income most generally, and perhaps a little bit above. They have a little money and they will be very happy to divest themselves of a great deal of it in your gift shop, not only in the attraction itself but they also enjoy taking something home to the grandchildren or other friends and neighbors they have at home.

The one thing I see this morning that I was not aware of in the past, and through my own fault I am sure, is the amount of interest and the great response that I can see for a mutual association between two associations. I have been a member of the National Tour Brokers Association for a number of years and serve on their board. I go back to Syracuse after each one of our conventions and make up tours for the next year, and the most difficult thing I have is to try to find new places and new things to do. I see sitting before me this morning probably the easiest avenue or approach to finding new amusement parks and attractions that there could be, but I have not seen a lot of familiar faces here, aside from some that are on the panel with me, of folks that are members of the National Tour Brokers Association. I certainly indeed intend with our next board meeting in January in Vancouver to convey this to our board that I certainly think we have something of mutual benefit for both of us to be able to organize in some sort of way to get a better under-

standing between these two organizations, and I can assure you that I will take that back to the board in the very strongest language. I think it would be very important for both of us.

The other thing that I would like to bring across to you if I might this morning is just the basic fact that I think we have touched upon earlier, the dirty old bus, and that is a syndrome which has been with us for a number of years. It has been with us ever since I have been in the business. Whenever anyone mentions motor coach travel or bus travel, you think of a dirty old beat-up bus where you provided transportation between two points, the old beat-up coach that wasn't kept clean and so forth. Motor coach travel today is done in some of the equipment that is super. \$90,000 in a bus air-conditioned, lavatory-equipped; likewise the people that travel on them are the same type of people that might not necessarily be spending \$90,000 for a three-day tour, but they are middle class individuals that are very cognizant of what goes on and they are very respective of the type of transportation that they use.

You must remember that no matter where you go, whether it be Europe, Hawaii, the Far East, no matter where, when you get there and you want to see something, you get on a motor coach. I think we have a lot to offer, and we certainly look forward to working with all of you in the future. Thank you very much.

CHAIRMAN GIBSON: Thank you, Spike, There is one service I think you had better tell us about. You almost said it, because you almost said the title. You have a movie that was produced by National Tour Brokers, "Get onto Something Great." Tell us how that is available to be shown.

MR. HERZIG: Sure. About two years ago we undertook the program of putting a movie together which would give everyone an idea of what it was to take a motor coach tour. As Carl said, the name of it is "Get onto Something Great." We use it extensively in our office. We go around showing it through travel agents, through organizations and groups and so forth, to give them an idea of what travel on a motor coach is all about. It is not a particular oriented area of the country. It covers all of it. It is general terminology, a general idea of what motor coach travel is.

If anyone is interested in it, you can contact your closest tour broker, and if you are not aware of where the closest tour broker is to you, you can contact our national office which is in Lexington, Kentucky, or you can contact me directly. My name is in the program. We will be really happy to work with any of you with regard to this particular program because we think it is one of the best ones that we have put out and it has been very beneficial for us.

CHAIRMAN GIBSON: I sure thank you, Spike, because this movie is great and if you haven't seen it, you ought to get it and look at it and then you can find a use for showing that to even some of the smaller tour operators in your own area, because it just sells the philosophy of traveling by bus.

Our next speaker is the associate publisher of Amusement Business. I don't have to tell most of the people in this room what Amusement Business is. Irwin Kirby will talk to us about

"The Growth of Dollar Volume through Group Business." Irwin.

"The Growth of Dollar Volume through Group Business"
by

Irwin Kirby, Amusement Business, Nashville, TN

MR. IRWIN KIRBY: Thank you, Carl. Is that Bob Blundred back there?

MR. BLUNDRED: Yes.

MR. KIRBY: Is that a Lake George jacket, Bob? I can't tell the color.

MR. BLUNDRED: No, that's next year's.

MR. KIRBY: Oh, you are playing it safe? All right.

I appreciate the invitation, Carl, to speak here. I normally avoid speaking to groups. As a matter of fact, I panic very easily, and I spent most of last week fighting this doggone thing and I am here chiefly because I am just dying to hear what I have got to say. I want to mention that I am very easily distracted and I am completely programmed. If anybody scratches his ear or keels over or anything like that, that's it for me.

But I have got the thing totally prepared. Well, this is not really the speech. I will get around to this paper later on.

I don't have to discourse on Amusement Business magazine. It was founded back in 1894, the company was, and we have been serving the information needs of the amusement park industry before there was an attractions phase. I appreciate very much the chance to contribute something to these proceedings because, as many people here know, I have been coming to this convention for 22 years, frequenting the meeting halls, and practically every saloon in the neighborhood because I learned early in the game that if a reporter in this section of the outdoor entertainment industry was going to get his information, then he had better find out where to find his sources. That type of research did pretty good for me over the years.

I guess before getting too far into the presentation it would be good to establish something in the nature of credibility, so let me say that I have been a part of the scene since 1953. I have not only mixed with amusement park operators and suppliers at this convention but I have been at a great many of the facilities during the operating season and I think I have developed a pretty fair understanding of the philosophies and outlooks of people in the business.

Now naturally I have seen a lot of changes. One of the most exciting ones is in the nature of group activities at amusement facilities. Those of you who go back as far as that, the early Fifties, certainly much further than that, will agree that there was a time when a picnic booker, the fellow who could scour the area and attract group business, as it was known at the time, was worth his weight in gold. The Association bulle-

tins contained numerous job offers for this type of person. There were very few of them. This was before the day of marketing directors, convention and tourism representatives, and complex administrative staffs that incorporate a booking function.

The amusement park as I first knew it was an impresario operation. That is, the owner, his office secretary or treasurer, his ride superintendent, and perhaps a concession manager. Disneyland, which ushered in the new age, if you can call it that, was just emerging from the drawing boards to become a real fact of life, not only in Southern California but throughout the country, in terms of its impact on the parks industry.

I would like to deviate just a second now and ask whether Hy Brown would see that I got these pieces of paper passed out, because conventions more or less proceed on the nature and weight of their paperwork. There is an awful lot of paper at conventions, and I think two Tennessee boys -- our office is in Nashville, Tennessee, incidentally. That's good administration, Hy. You're a comer! (This after Mr. Brown had delegated distribution of paper to someone else.) Yes, he runs a religious organization, that's right.

If you think amusement park operations have changed, this is no different than the Association itself. We now have the third or fourth adjustment in the title of this group. We have the accommodation of the attractions phase of the business by having attractions not only incorporated in the title but also in the programming of the convention and the Association itself.

Go back two decades and who knew what a theme park was at that time, because Disneyland was one of a kind. Now, if you look at the line of succession in the Association, you have theme attraction operators very prominent in the inner circle. I know for a fact that Charlie Wood, who with several other operators is among the warmest business friends that my wife and I have, never dreamed of rising through the ranks to someday aspire to head this fine group.

What I am driving at is that group activities, and we used to hear them called outings in the older days, picnics, have hit the scene pretty much as the development of the theme park business, along with the pay-one-price concept. It makes sense, you know. If admission to the grounds and all rides and attractions therein can be assembled on a single admission ticket, that certainly does make it simpler to discount when you are making offers to groups the size of dozens, hundreds, even thousands. When you have a multiplicity of individual tickets, that makes it a little bit more complex.

In recent years the parks which have not been geared to a single admission policy have taken to using wristbands and other identifying devices to admit the bearer to X-number of attractions for a stipulated price. But this is all in the nature of background for these statistical dollars-and-cents discussions which are going to follow.

Everybody by now has a blank sheet of paper. Will you please hold them up so I can see if everybody has a sheet of paper? Now we are going to make use of it. Please fold the sheet of paper in half. I can't proceed until everybody has

done that. Now, fold it in half the other way. That reduces it to a quarter of its size.

FROM THE FLOOR: Not so fast!

MR. KIRBY: I think I probably presume an awful lot! O.K., now place the piece of paper in an inner pocket and, ladies, put it in your pocketbook, and when you get to your rooms tonight, open these sheets up and scan them very closely, because you will find that they contain a summation of just about everything I have learned in 23 years around amusement parks. I say that because the damned business has developed so quickly right under our very noses that I doubt there is a single soul in this hotel who could keep up with it completely.

Take a look at group business as a primary example. In the old days a fun park would have one or two picnic groves or sheltered areas, provisions if you will, where industrial outings could be located. There would be a ball field nearby, maybe a swimming pool, and this was before some of these pools were forced to close rather than face the agitation that accompanied federal interference and rulings. I saw the business of two of these amusement park pools virtually disappear in the course of a year. The parks themselves don't exist any longer. A third park in Pennsylvania I know very well, the swimming pool is now full of sea lions instead of people.

Themed attractions now proliferate through the country and when you start looking for the markets which have not been touched by this kind of construction, you have a tough time coming up with more than one or two potentials for future expansion, major expansion of this type. We don't talk very much about the mortality rate which has hit themed attraction in several areas. We talk about the successes, and I have to acknowledge that to a large extent the successful experiences have been tied in with a marketing program for which group business, whether industrial or tourism or whatever, is an integral part of the projected income. The growth of dollar volume, well, my Odd-Gay, to use Pig Latin, or mercy sakes, if you like citizen's band. It is an obvious fact. Groups mean people, people mean business, X-number of people multiplied by X-number of dollars per person equals X-number of dollars, and this is all plus revenue. There may be operators in this room who are so overwhelmingly successful that they hold the price line and they feel no compulsion to offer discounts for volume business or who have no down time that they could use bolstering or who don't have slack days when additional income is valued. There may be such, but I doubt that there are more than a couple.

Those people who do desire and solicit group business don't mind sharing experiences because they know that you have to contribute if you want to extract information. Let's take a local situation. Harry Batt and his brother John have created one of those dual admission policies over at Pontchartrain Park. That is, you can either pay one price for everything or go the individual ticket route, so it is either AC or DC. I had a long talk with Harry about the success and he told me the secret. If you spread Preparation H under your eyes, it gets rid of the wrinkles! Now I was with the guy for three hours and that is what he told me! So, you can see there are no trade secrets in New Orleans.

Now, how important is group business? It is important enough to where virtually every attraction wants to get on that list of destinations that tour packages are setting up. For the most part, 20 to 25 people are enough to justify basic group discounts, and the amount of their total revenue receipts last year ranged from -- well, among the ones I contacted recently -- a low around ten percent of total gross revenue and attendance from group business all the way up to 35 percent of attendance reported by one of the major theme parks.

At Opryland In Nashville they figure about 20 percent of the turnout is attributable to their group sales efforts, and that this is sufficient for them. The big park to which I referred just a second ago, the one that attributed 35 percent of its attendance to group sales, tells me we are constantly expanding our group sales efforts and staff. It is extremely important to our overall effort. We like to pack in as many people as possible during off-season weekends. I will refer to this again shortly.

Down in Naples, Florida, on the sunny southwest coast, at the end of the line, Jungle Larry says we have got all the beauty, fun and excitement, and he has ten percent of his income and attendance from group business. He would like very much to have that 35 percent. They have all the great hotels down in the Naples area. They have five attractions in the area which have banded together in sort of a package tour, but they can't seem to get the tours down there, but they are trying and I don't blame them a bit.

Old Chicago took a drop of a couple of points in attendance this year, but through its group sales efforts they kept it from being more serious than it was, because whereas last year the turnout was about five or seven percent attributable to groups, this ran 10 to 12 percent in '76. They figure about 15 percent is right for them. Once again, they say group sales are guaranteed attendance on given days and the real meat of our business. We are given traffic on days which would normally be hit severely by unfavorable weather. Carl referred to that earlier in terms of the happy sight of buses on a drizzly morning.

Charlie Wood in Lake George is angling for a group increase at his attraction, Gaslight Village and Storytown, USA, at a discounted rate of \$4.16 for groups ranging from 50 to 150. It gets down to \$3.88 per person when the group is larger than 150. Like Jungle Larry, Charlie is plugging away at increasing this. He just signed an agreement with AAA and the Canadian Automobile Association as well to be included in their new discount rate that will be offered to members of both of those associations. He is going to allow a discount of 50 cents a person off the P-O-P price, and a maximum allowable discount of \$2.00 to any one family. He is also working with bus companies that bring tourists and Golden Agers into the area because each year there are more tours being routed into the Lake George area than the prior year.

Charlie is just getting involved in group tourism, and anybody who knows him as I do realizes that he is no slouch and he doesn't waste his time and money on something unless it has a better than even chance of being profitable.

We took a fun spot market survey this year and I will tell you a little bit about it. Let me explain first what fun spots are, in terms of this study. The term was used to describe amusement parks, tourist attractions, zoos, kiddylands, state and national parks, caves, museums. We treated theme parks separately under the broad umbrella of this study. There were scores of questions and answers and I am going to extract just a few of them that I feel may be interesting. These digits may encourage you to think positively about reaching out beyond your immediate environs for business.

For example, at the average attraction local customers in the previous season, i.e., 1975, made up 35.7 percent of the total attendance, local customers. It is an average and it varies by type of attraction. Where do the rest come from? Outside the local area. Gross revenues for standard parks, traditional -- I commented this morning at breakfast how it is funny that traditional parks featuring amusement rides have come through a series of names changes from pig iron to iron to traditional to standard, so we are going up, Carl. For a standard park and attraction, the average was 933,000 for the season and per capita was \$3.17. That 933,000 is attendance, not dollars.

The themed parks, because of their nature and the size, had higher averages. 1.8 million attendance on the average, and an average gross of \$10.6 million and per capita spending on the average, including the gate, of \$9.29.

In terms of pricing policies, and I want to repeat that the one-price concept and identification device are essential for capturing the dollars represented by group attendance. The theme park section of the study shows that 86 percent of the responding parks use the pay-one-price admission plan, and the rest report a combination policy such as I described for Pontchartrain in New Orleans.

The Dark Continent, Dean's Busch Garden in Tampa, two years ago had a very minor percentage of its attendance attributable to group business. The sales manager, Steve Cook, down there said the strong push in this direction has just zoomed the figures this year and we are increasing this, he said, by more emphasis on local group sales, at the same time developing and nurturing our contacts with the travel trade. I won't dwell very long on Busch Garden because you have heard about it.

Cedar Point up in Ohio is another of the industry biggies. They drew 3,065,000 attendance this year, a 17 percent increase. Group business, although not specified, continues to grow. I happen to know it is about 20 percent.

Most themed attractions have group income in the 20 to 30 percent range, but Cedar Point faces another problem and I asked this question consistently, are there limits or is the sky the limit in terms of group business? They realize that it is nice to have people but they realize also that you can jam a place so much that it is not a livable, usable percentage because it can create problems from overcrowding. You can jam-pack a park, according to Marketing Chief Donald Dittman up there, to a point of diminishing returns and patron discontent. Group business continues to grow but we don't want it to be a Frankenstein. They are studying the parameters now and seeking a healthy level.

This discussion can seem exotic and impracticable to the operator of a smaller attraction, and I will admit it favors the major parks, but on a more modest scale, a location that attracted only 177,000 people last year, not millions, that is Greenfield Village and Henry Ford Museum in Dearborn, Michigan, recognizes the dollar impact of this kind of business so much that seven employees are involved in selling to groups. How far will they go to attract the group discount admission, with the attendant auxiliary spending? Well, it is a 10 percent price break for groups of 40 to 499, then 15 percent for 500 or more. Senior citizens are half-price all the time.

Let me give you another statistic. When I was involved recently within the last couple of years with a publication known as Group Travel, one of the surveys asked the question, is a visit to an attraction normally included in a group tour? Those who answered yes totaled over 60 percent. The figure included amusement parks, natural wonders, theme parks and so on.

Last year's attendance at themed attractions, theme amusement parks, exceeded 64 million people. Other fun spots, and that includes tourist attractions, caves, amusement parks and so on, attracted more than 516 million people, and the per capita spending totaled \$1,638,000,000.

Well, I will tell you, the actual figure reported by both attractions, amusement parks, themed amusement parks and all, was over \$2 billion revenue, so if group business ranges anywhere from 10 to 30 percent of that, believe me, we are talking about something that is slightly more visible a thing than a pile of peanuts. We are talking in the \$300 million range, that's what. Is it worth going after? Is it worth developing? You bet your cotton-picking patootie it is.

I am going to read you something. Well, heck, I could go on and on and on. I don't want to overdo it. I have many other references. I think I probably overdid it. One of the things that impressed me a number of years ago, when Caro-Winds in the Carolinas first opened was the bus driver lounge. It is a beautiful place with plush furniture for drivers to relax in, pool table, vending machines, television, piped-in music. It created a very healthy image among bus drivers, and I believe that there are many occasions when drivers can be helpful in terms of stimulating business.

I was going to read from a paper, but I am not going to bother to. You have been very patient. I will leave now. I hope I won't have too many questions to answer because I am certainly not an operator. You can direct your questions to Carl Gibson if you will or to somebody who has been on the firing line instead of being a mere correspondent and observer of the scene, but you have been very patient.

Since I opened with a definition of what a fun spot is in this discussion -- I was told that if I was going to say anything that shouldn't be in the minutes I should say so right now. I would like this not to be in the minutes.

CHAIRMAN GIBSON: Thank you, Irwin. I would like to say that this afternoon I believe the program says "What's New Theatre" and "What's New in the Business." I would like to pass on to

you from firsthand experience, if you have anything new at your park or your attraction, let Irwin Kirby know about it and you shouldn't be surprised to find him there looking to see it himself. He believes in grass roots inspection of what's new in the industry, and then he will report. He says that is anything to get away from home, but I really mean this. We had something new at our attraction and Irwin was there in no time flat to look at it and see it and write about and his impression of the way it would affect our business.

Our next speaker is one of those special operators. We have had two tour brokers and I believe Dee told you there is a difference. There are tour brokers, licensed tour brokers, and then there are some special operators, and this particular one runs his own buses. Fifty-one deluxe motor coaches that he operates. He tells me that his most popular tour is to the Pennsylvania Dutch country, to Washington, and the Williamsburg area. Peter Picknelly, President of Peter Pan Bus Lines, who will talk about interstate charter, bus charter and tour business. Peter.

"Local and Regional Bus Charter Group Business"

by

Peter Picknelly, President, Peter Pan Bus Lines,
Springfield, MA

MR. PETER PICKNELLY: Thank you, Carl. One of the disadvantages I guess in being one of the speakers toward the end of the panel is that you end up saying some of the things that have already been said. I think that perhaps some of the things that have already been said I would like to say again because I believe they are important.

First off, I would like to tell you that really I know nothing about the amusement park business and I assuming that most of you know very little about the business, so I would like to go way back I guess and tell you what the bus industry really is.

First off, the term bus. There are a lot of buses out there. There is the school bus category, obviously carrying school kids, primarily back and forth to school. There is the transit bus industry that runs up and down the streets of major cities from pole to pole. That part of the industry I know nothing about because that is not the end of the industry that I am in. I am in the intercity bus industry and the charter industry and the motor coach tour industry, the so-called Greyhound and Trailway end of the bus business. Now, in that end of the bus business, the intercity bus industry, there are roughly 450 intercity type bus companies in the country that operate about 25,000 buses. As those buses go down the highway they are obviously carrying people and your business depends upon people. If those buses are going by your door instead of to your door, I can only assume that you would like to know how you can get them to come to your door.

Now, those intercity buses that are running up and down the highways are carrying people in three categories, so to speak. Some of the buses are running on regular route service, such as between Boston and New York, and running regular service on a schedule, and I am not going to talk about that phase of it.

The other area is that they are chartered by pre-formed groups, the Elks Club or the XYZ Club or whatever so that everyone on that bus is a member of a pre-formed group, chartering that bus for their exclusive use to go to a destination. It's that group I guess that you would like to have come to your park or your attraction.

The third category, which is just a little bit different to explain, is that many of the companies who are intercity bus carriers have what is called special operations authority. We have the authority to operate a tour. We put an ad in the newspaper or in the media. We say hypothetically that on a certain day we are going to have a bus leave from our area to go on a multi-day trip to a destination, let's say it is the Penn Dutch country. My area is the western part of Massachusetts. Our tours originate in a rather large geographic area in the western part of Massachusetts, and our authority allows us to go to all points in the continental United States.

Getting back to the Penn Dutch trip, we advertise in the media that on a certain day we are going to go to the Penn Dutch country for a four-day trip, and we include in that the cost of sightseeing and the transportation, the cost of meals, the cost of the places of interest that we are going to visit, so that we sell it for a package price to an individual or a group of two or more people so that the people on the bus do not necessarily know one another before the trip starts.

It is that area of the business that I would like to talk to you about mostly because it is an area of the business that is controlled solely by the tour operator or the bus company operating the tour. That is a very growth business for the bus company. In the case of my company we first started operating tours in 1961, which is roughly 15 years ago, and we operate tours today from one-day duration to 44-day duration, and go to literally all points in the continental United States. In 1976 we transported some 40,000 people on tours and we grossed something in excess of \$4 million, so it is big business.

I would like to tell you also that our clientele are riding on our buses not because the buses are a third-class transportation, but just exactly the opposite. It is because it is in fact first-class transportation. I tell you that because many people who ride in our buses are coming to the bus terminal to get on the bus in a Cadillac, they are coming in a Rolls-Royce or they are coming in a Mercedes. If you have the image that unfortunately even today some people have of the bus industry, that it is third-class transportation, believe me, it is not. Many of the people who are on those buses are richer than you are, in fact you are rich, and there is no question in my mind that many of our customers are in fact millionaires who ride on buses because they know from experience that it is a good way to travel, it is a good way to meet people, and it is a good way to see this country. It is a very growing part of the bus business because obviously as our country continues along and people are living longer, they are having more time and more money to travel and to spend on leisure-time activities, they have found that the bus is an effective way of traveling.

Somebody said earlier that the price of a bus is \$90,000. It is in fact. In fact, it is more than \$90,000 and it really

is a rather sophisticated piece of equipment. It has a lavatory, it is air-conditioned, it has reclining seats, and it's as fine a piece of equipment as any Cadillac or Rolls-Royce on the highway today, so I guess the one thing that I would like to leave with you in this speech is that if you have an image of a bus passenger as being anything other than first class, I would like to have you forget about it because that in fact is not so.

As far as repeat business is concerned, I would say that 50 percent of our business is repeat business, if not more than 50 percent. We have customers that have taken literally every single tour that we offer and year after year those customers come back and oftentimes take the same tour that they took the year before just because they want to go on a bus tour. Therefore, each year we are looking for new places to go and new attractions to bring our people to because obviously our people, again because of repeat business, want to go to places that are different.

Now, again, my home is Springfield, Massachusetts. I would like to tell you that in Springfield there is the Basketball Hall of Fame. It is the only Basketball Hall of Fame in the world. I would also like to tell you that in Springfield there is the Springfield Armory Gun Museum, which again is the largest small arms museum in the world.

Now, I know that because I live there. I can only assume that perhaps a good deal of you didn't know that in Springfield there are in fact those two attractions that are certainly worth seeing, and the reason I know that is because I live there. I don't live in your city, therefore I am not familiar with what goes on in your city or your area and therefore I really -- when I say "I," I mean the people on our staff -- can't possibly know about all the places that there are to visit in the country and unless you communicate with us and tell us what your area has as an attraction we don't know and therefore we can't set up a tour to go to your area.

Again, each year we run some tours that we haven't run in the past. I would like to give you one quick example. Back in 1974 a fellow came to see us who was operating a hotel in Bar Harbor, Maine, and convinced us that we should be running a tour to Bar Harbor, Maine, and we should be staying at his hotel. Obviously his interest was to get us to use his hotel, but he didn't just come here and say, "Listen, I've got a hotel in Bar Harbor, Maine; why don't you bring some people up there to stay in my hotel?" He came here to our city and he presented us with a package that would include the use of his hotel and also include what he considered to be a nice weekend tour. He had done his homework and he had put it together rather well so that in 1975, last year, we ran six tours to what we call Down East, Maine, and again he had packaged almost the whole thing for us, as to what is in that area, what is worth seeing, and so in 1975 we brought six busloads of people to his area and used his hotel.

Our people thought that it was an excellent tour. In 1976 we repeated the program with six tours, but we repeated the program with two buses a week. As a matter of fact, every night we had people in his hotel because we ran a three-day tour and a four-day tour back to back. The tours started May 15 and ended October 15, so that fellow in his hotel serviced our people

from May 15 to October 15 and we brought him a lot of business.

I guess the point is that he came to see us, he told us what his area had, he told us what his hotel could do and what was interesting in Bar Harbor, Maine. He was right. We brought some people there. It was successful, and we are now bringing a lot of people to Bar Harbor, Maine, and to his hotel.

Again, if you want us to bring people to your attraction, tell us about it. Tell us through the Tour Brokers Association, as you have already heard. Also the intercity bus industry has a trade association called NAMBO, National Association of Motor Bus Owners. I am sure that association would be happy to give you a list of the bus companies in the country. Communicate with us. Come see us, tell us what you have, and we will bring people to you. Thank you, Carl.

CHAIRMAN GIBSON: Thank you, Peter. You bring up a point, you know, that if your panel is good enough, they will cover all the points. I have a group of folders here that show the way our group business has developed at our individual attraction. We would never get any of the group tours to come to just the individual attraction. You sell what is in the area. We start out by our own attractions and then a map of the area, then a folder on the area of famous Lookout Mountain, and then one of the best tour providers for us is to talk about Jack Daniels Distillery, which is an hour and a half from our place but conducts tours free, bus group and to the public, through their distillery, so we suggest to the tour operators that they make a lunch stop in Lynchburg, Tennessee, the smallest town in our state, and that has produced more tour business for us at our attraction than going out and telling them to please come to our attraction.

Then a group of attractions, the Southern Highlands Attractions Group, which Dee has put together, they run across four states, and you sell the other attractions across those states and make it one long tour.

Our next speaker is the granddaddy of package tours, and I appreciate your mentioning package tours, Peter, because Joel Abels actually prepared the Discover America package tour handbook which has been in print for I believe a couple of years, Joel, and you can tell us a little more about it, but it is still available. It gives the primary directions of how you can prepare a package tour. Our next speaker and our last speaker on this panel as an official speaker is Joel Abels, editor and publisher of Travel Trade Publications and Discover America magazine out of New York. He is going to talk about national and regional promotional strategies and I believe he will say something about travel agents. Joel.

"National and Regional Promotional Strategies"

by

Joel M. Abels, Editor and Publisher, Travel Trade
Publications/Discover America Magazine,
New York, NY

MR. JOEL M. ABELS: I am not going to thank my good friend Carl Gibson because he just blew it. I was thinking to myself as I was sitting here listening to these other speakers, well, this Carl is really a clever fellow. He's got me speaking last and

he managed to steer all of these other speakers away from what I am supposed to talk about and then he blew it himself just before bringing me up here, talking about the means of inter-cooperation between people within the same area.

This travel business -- I was listening to some of the definition of terms before -- is really a funny, funny business. A fellow by the name of William Shakespeare once said, "What's in a name?" What's-in-a-name means a lot of things to a lot of different people. Some people kind of think when they are talking about pleasure travel that it's a trip to the local massage parlor. You have a few others that think that a package tour means walking drunk over to the local package store. And you have a few other people who are confused by industry initials.

Carl mentioned the Discover America package tour handbook. Would you believe that there is a handbook available, I believe it is 24 or 36 pages, and all it does is explain the different initials within the travel industry. There are that many of them. The initials of your own organization are kind of confusing. IAAPA. I don't know if you say them each time or if you call yourselves "Eye-apa," but I know that travel industry people, friends of mine who are not in your field, when I would tell them I was coming to New Orleans, that I was going to speak before IAAPA, they looked at me, and if I had told them that that meant the International Association of Amateur Pornographic Artists, they would have believed that as easily as the name of your own group.

I am here to talk about initially a set of initials -- A-T-T-R-A-C-T. Those are the initials of the non-existent American Travel and Tourist Related Associations, Companies and Talents. That is a trade name I concocted a number of years ago and unsuccessfully proposed at the time of the founding of the organization which I think you all know today as DATO, Discover America Travel Organization. Although the spelled-out version of the initials A-T-T-R-A-C-T is quite a mouthful, the initials themselves, the name ATTRACT, tells the real story of the travel industry. Attract or perish, or attract and be successful. Don't attract and go out of business. Attracting more Americans to visit their own great nation in addition to attracting more overseas visitors to our shores is what DATO is all about. ATTRACT surely is what DATO is all about. ATTRACT surely is what IAAPA is all about, if you don't mind being called IAAPA.

How to attract travelers to the thousands of great attractions and amusement parks represented at this IAAPA convention is the reason why I understand over 5,000 members of the amusement park and attractions industry are gathered in New Orleans this weekend, because man is not a solitary creature and thank goodness, neither are women. We are accustomed to joining forces and working together with people of common purposes to accomplish common goals. Call it synergism or what you like; the fact is that the results of constructive and co-ordinated group action can be many times more productive than the sum total of the individual efforts would have been. That is what has made the United States great and that is why travel industry organizations such as IAAPA and DATO and ASTA and ASAE, and I could go on and on with those initials, why they have been successful in helping to accomplish the primary goals collectively for their individual members. Those

goals -- bigger volume, bigger profits, better recognition, and a better future.

The travel industry interests have learned to market collectively by means of package tours. They have put travel components together into a complete vacation package consisting of some or all transportation, lodging, meals, sightseeing and attractions costs. They have placed a total price tag on their package and commissioned over 10,000 American travel agencies to go out and sell the packages for them, and if they were really smart about it, they would call in a tour operator or a motor coach broker, like the people you have already heard here today, to do the hard work of actually putting the package together, printing a brochure to display and promote with, and then marketing the package to the public and through the travel trade.

How much did all of this packaging cost? Not one red cent usually, until the packages were sold, but when sold, either on a net rate or via a commission, and either of them usually ranges between 10 to 25 percent of the package price, once the package was sold, then money was paid, either through commission or net rate to the person who sold it. For the provider of the travel product or service, whether it was a lodging or an amusement park or an attraction or whatever, this meant keeping 75 to 90 percent of the total package price, money which otherwise would never been received.

That is one powerful example of what working together through tour packaging and travel agents can mean to the amusement parks and attractions industry as well as to every element within the entire travel spectrum.

Now here is another very important way in which working together synergistically and collectively -- by the way, I use those two words in the very finest capitalist tradition -- but one way in which every member of the team benefits. One of the primary aims of the DATO Discover America effort to promote the Discover America concept has been to emphasize the importance of marketing as a regional unit, not as just one single voice crying out from the wilderness. Don't promote just one attraction or just one theme park or just one hotel or just one restaurant or just one cave. Promote them all together as a regional unit. Don't cannibalize your competitor for the sake of a quick snack. Save him, you can use him later. Put him to work on your behalf. Encourage him to promote and market his own product because chances are that a certain percentage of the travelers whom he attracts to his establishment, if it is in the same region of the country as yours, some of those people will probably wind up utilizing your travel facilities and services as well. I can assure you, and Dean Ayers here knows this, that I probably don't like any of my competitors any better than you do yours, so before you snicker at the helpful competitor concept, let me give you a couple of concrete examples of what I am talking about.

The greatest example in America is obviously Disneyworld in Orlando. Because of Disney's tremendous promotional power to attract, every attraction within 200 miles and further from Orlando, from famed Cypress Gardens which has been in the area for years right on down the line, every one of those attractions in the area has doubled and tripled or more its business from the pre-Disney days.

What about the convention city of New Orleans itself? If the famed French Quarter right outside our door weren't filled with hundreds of competing restaurants and competing night clubs and competing jazz joints and competing curio shops, and let's not forget the hookers, if they weren't all there, each of them pitching their individual attractions but all under the banner of French Quarter, would New Orleans have had the appeal to draw this convention here today? I don't think so.

Whether you are located in Keokuk or Kokomo, New York or New Rochelle or New Bedford or New City or new-anyplace, utilization of the regional or group or collective marketing approach plus promotion via package tours through travel agents and tour operators and motor coach brokers, these are the ways to magnify the value of working hand in hand with your competitors for your mutual benefit and multiplying your own individual market potential. The best way to attract more business is not to hide your light under a bushel basket. But burn it bright instead, under a package tour banner. Light it brighter with the sales promotion efforts of your regional package tour partners, and help spark a united tourism drive to establish travel as the most attractive, most attractable business in America. Thank you.

CHAIRMAN GIBSON: Don't you like that guy? To start the questioning and to give you some ground rules, we have the end men here at the panel today who are the devil's disciples. They are going to start the questions. They have stored up some questions to ask these panel members. Be thinking what you want to ask them, and please come to the mike in the center of the room after that so that what your question is can be recorded and then we will try to get the answer from this microphone here, and our first disciple of the devil here is Mark Fargo from Sheraton Inn and Roseland Park from New York. I would like for him to pose a question to any of the panel members he would like at this time. Mark.

MR. MARK FARGO: Thank you, Carl. I would like to direct my first question to Spike Herzig, and the question is, how can a traditional park in the sense that we in the room know that word to mean work with a tour broker to develop motor coach group business? We have heard some impressive statistics on how much money, how many people, and what the bottom line would be like from the tour groups, so, Spike, can you, please?

MR. HERZIG: Just very quickly, Mark, I think there are two possible ways to go about it. Number One is direct mail solicitation, by contacting High Adventure Tours in Syracuse directly by mail. There are some problems with that, I will be very candid with you, from the fact that oftentimes through the course of a day hundreds of similar proposals come through the mail, and unless there is a specific awareness of it, it goes into the File 13, unfortunate as that may be. I am just being very candid with you.

I think if you are going to direct mail then the next thing that you have to do is follow up by telephone or a direct personal visit.

There is one other way on top of that which I think has been extremely successful. I know it has been successful in your

area, Mark, with the Finger Lakes Association, and that is through the assistance of local regional area attractions, hotels and so forth getting together for familiarization tours. Quite honestly, I think that is the very best way, that being sending out individual invitations to brokers and motor coach carriers and special operators, et cetera, to come to our area and let us host you and show you what we have, showing you all the hotels and the sightseeing attractions in our area. It has to be a gratis thing so that it is not extensively expensive for the broker to come to your area but to be there and just see what you have to offer and to be able to meet with those people, and believe me, just the firsthand personal contact that is geared from something of that nature I think can be extremely beneficial.

The one thing that I would caution you about, though, in that respect is that you are not going to immediately upon meeting or talking or having a fam tour derive business that next month. It is something that we as brokers are looking down the road, and I am going back to the office now to plan my 1978 program, '77 of course being already completed and out on the market. So, it is one of those things that you have to be working a little bit in advance, so that you are aware that it is something that is going to bear fruit within a year or two years to you.

MR. AYERS: I interrupt a lot, so bear with me. Along with what Spike said, he talked about familiarization tours, and I don't know how many of you in the room are familiar with familiarization tours or not. Generally they are put together by hotels, airlines, motor coach companies, et cetera, to bring travel agents, tour operators, airline executives, whatever the case may be, to your area to see what it has to offer. It is probably one of the finest tools we have at Busch Gardens to familiarize people who sell our product at the retail level. We can't do without them, they are really necessary.

One example of familiarization tours in the motor coach industry, Barry Needler puts everybody on his motor coach in Canada and takes his entire staff down to the state of Florida once a year and takes them on the tour that he normally sells to the consumer so that his people are as well versed about the tour as the people who actually buy it. To me that is one of the best ideas in the industry, that his staff knows as much about, say, my attraction or Disneyworld or whatever it may be as I do.

MR. FARGO: My next direction is directed to Irwin. I took the piece of paper and I opened it up and I found his 23 years of expertise, but I wonder if he can answer this one, and that is that most of the people we have heard about on these motor coach groups are senior citizens, a significant majority, and how do you think they would react to the typical traditional park with its thrill rides, dark rides and games of chance?

MR. KIRBY: That's an unhappy question to answer because I think the implication is very strong in everybody's mind that your senior citizens would have to have some facility at a standard park that could accommodate them, whether it be a dining establishment with appropriate entertainment, a hofbrau house or something of that nature, or some other more placid type of activity.

Quite frankly, I think even the larger theme parks realize

that the thrill rides themselves would never attract your senior citizens. Busch Gardens has a happy, happy blend of nature and rides. It's a tough row to hoe, a very tough row to hoe. That's the best I can offer.

Carl, isn't the Jack Daniels Distillery in a dry county?

CHAIRMAN GIBSON: Yes.

MR. KIRBY: You never said that!

CHAIRMAN GIBSON: Our other disciple on the other end or our end man, as I referred to him, is Bud Lakore from Wisconsin Dells, Riverview Amusement Park. Bud.

MR. BUD LAKORE: Thank you, Carl. I think that some of us out there are looking for some more definite specific answers if we can get them out of some of our panel people, and since it is not too often that we have an opportunity to have some of our bus company representatives and tour brokers, I would like to put them in a classification if I can; naturally we would have to put Dee here at the top because she is the prettiest, not necessarily because she has got better answers.

But the thing I am interested in is, as we look at this group of Spike and Pete and Dee and so forth, really what are they looking for from us. I have heard a lot of suggestions. I am probably one of the newest in the business in this room today, and I have had some very knowledgeable people say, well, forget them. They are sitting in their ivory towers and they get these hundreds of letters in, suggesting places to go, but you take care of that old bus driver. Give him a bus drivers' lounge or you give him a good meal while the rest of them are on the tour, and he will bring back groups to you. I am wondering really what you are looking for now as you look at Riverview, the Dells, as you look at any of these other attractions, and does it differ if you are looking for a destination as against a transient location.

Anybody that wants to grab that one, I would like to have you, Peter or Dee or Spike.

MR. PICKNELLY: Well, I guess I will try to answer it in this manner. What we are looking for in our particular company is to insure that our people are treated first class, all the way along. When we come to your attraction, we don't want to park our bus in the remote corner of your parking lot and have our people walk any further distance than you require your people who come by car. When we go into your facility, we don't want to enter by the back door, if there is in fact a back door to your facility. We want our people to enter in the same manner as if they came there by automobile. If it is a restaurant facility there, we don't want to be in a remote corner or have a different kind of menu than anyone else. We are not different. We want our customers treated by you as well as you would treat any other customer, because if you don't treat us that way, frankly we're not coming back, speaking for our particular company. There are plenty of places in the country to go and we are going to go where we are treated as though you want our business.

MS. LARSON: I would have to agree with Peter on the type of service that you offer and the attraction that you have at your attraction which most interests the tour patron. I also would like to comment on the bus driver lounges. As a motor coach tour broker, we charter from bus companies. We pay whatever charter rate is published. We don't really care whether you have a bus lounge for the drivers or a lounge for the drivers. We do care about our escorts and people, so if you have a television in your lounge for the bus drivers, it doesn't interest us at all. We don't really care what they do while they are there.

MR. ABELS: I would like to bring up one other way in which you can make your facilities available to motor coach brokers and to travel agents and to tour operators. If you are willing to offer a net rate to these people and/or pay a commission to travel agents bringing groups to our park, you can obtain a free listing in one of two publications which we publish which go to all of these people. One is an annual Discover America sales guide which lists on free editorial every attraction of any sort, and to us amusement parks are considered a segment of the attraction field, probably the reverse of the way you do it within your own organization. We also in December, and there is still time to be included, publish a separate attractions directory, free listing if you pay that commission or if you offer a net rate, you can have your name listed, your rate, information about your park or facility, and that's a heck of a good way of letting people know that you want to do business with them. Anyone who wants to leave a card with me afterwards, we will send you a form and you can receive that listing.

MR. LAKORE: One of the other things, some of you may not be any more familiar than I am with the National Tour Brokers and how their meeting is developed and goes on. Carl has alluded to it, our chairman, several times, but I am just curious. It is coming up in January. Are all of us in this room invited? As non-members can we come up and observe? Can we send a spy? Or how can we get some more information on the National Tour Brokers, Dee?

MS. LARSON: Thank you. Our convention is being held in Vancouver January 11-14 for the allied. You can receive, if you are interested, a member application from our executive office which is in Lexington, Kentucky. Spike, it is on Main Street, is it not? 253 Main Street, Lexington, Kentucky, and the full name is the National Tour Brokers Association. Let me tell you, at that convention you can probably do more business soliciting in one year to the people that are there than if you would take three months out of your busy schedule and call around the country, because all of the tour brokers that are operating in this country are going to be at that convention. So, if you really want to attend that convention, get your request for application in immediately.

MR. AYERS: From the attractions side of the National Tour Brokers, one caveat, and I am sure Dee and Spike and Peter would tell you the same thing, and Spike alluded to it, that he is now working on his 1978 packages. If you come to the convention in Vancouver in January, don't expect to be included in some of these tours in 1977 because those are already out in the hands of travel agents and other marketing groups.

MS. LARSON: They could be included in the special operation, whereby a special tour is set up for a special group.

MR. AYERS: Like Dee said, it is possible there would be a special tour that would be an addendum, let's say, to an existing brochure, but wouldn't you say that would be an exception as opposed to the rule? I have received I know, for example, in October and September brochures from motor coach brokers on their 1977 program. I just want to warn you about that. If you do go in January, you are primarily working on '78 but, like Dee said, you could be working on '77.

From the attractions side, I think membership is either \$200 or \$250. We hold four memberships, Busch Gardens does, one for each of the parks, and I hold one in St. Louis. Mine is a little more expensive because it is the national organization, \$500.

We feel very strongly that the National Tour Brokers convention -- by the way, it is held on the West Coast one year and the East Coast the alternate year. Last year it was in Philadelphia, this year it will be in Vancouver, and I don't know where it will be the following year.

MS. LARSON: San Antonio.

MR. AYERS: San Antonio. That's neither East nor West Coast. We feel that National Tour Brokers and the two DATO conventions are without a doubt the three most important conventions that there are in the travel industry for theme parks and quite frankly they are the only three that we attend at all. We don't attend any of the traveling trade shows, ASTA or some of the others and if some of you are from ASTA I apologize, but National Tour Brokers and DATO are it, and Disney has the same philosophy that we do also, that they are the only important ones.

CHAIRMAN GIBSON: I would like to warn, don't be disappointed if you don't get in for this year, but go ahead and make your application. I think it took us three years to really get going with Tour Brokers, but it's, as Dean said and I would like to say, the best one source. You can do more at Tour Brokers than any other place in three days, because they schedule 10-minute appointments with individual members.

You would be an allied member but if you are interested, make the contact but don't be disappointed if it takes you until next year to get confirmed because they do have a limit on the number of allied by comparison with the number of active, and they will not let it get out of hand with the formula that I didn't want these people to have to say. Inquire about it and if you are interested, let them know you are interested.

We would like to entertain some questions from the floor. It's your meeting. Just step to the mike if you have any question of any one of these panel members. Please identify yourself and where you are from.

MR. ATKINGSON: I am Lanny Atkinson from Santa Claus Land in Santa Claus, Indiana. I have a question for Dee.

You stated that the net rates were the rates that should be quoted tour brokers. I wondered why, why is that preferred over commissionable rates.

MS. LARSON: In planning our motor coach tours we take all of the rates and then price it as one price, so we prefer the net rate. To receive a commissionable rate, we just take the commission off it in order to do our pricing. Another thing you should remember is the volume of business that we bring to your amusement park or attraction. If it is in the hundreds every year, then we expect a little lesser rate than a tour broker that is only bringing in one or two motor coach tours. So, basically by asking for the net rate, it is easier for us to work with. We don't have to juggle the figures around.

CHAIRMAN GIBSON: She really doesn't want to have to use that computer. She wants to know what the net cost is.

Another question? Just go to the microphone there and line up.

MR. SPACKMAN: Tom Spackman, Indiana Beach, Monticello, Indiana. I will address this to any of you that might tell us.

With a small park when you are trying to set up a package using neighborhood attractions, can you give us a rule of thumb on how far a bus normally goes in a day if it is going for a one-day trip and also if it is going to stay overnight and return the next day, and how much of those hours from the time the bus leaves until it arrives, how many of those hours would be spent at an attraction ideally versus riding in the bus, so that we could set our packages up to deliver to you more or less in line with the way you would want them.

MR. HERZIG: I don't know if I can recall all of that but I will try and get started at least and then we can go from there.

Let me only speak for myself and High Adventure Tours with respect to the length and duration that you are looking at. Our tours would operate with a commencement at approximately eight o'clock in the morning no matter where we are going or where we are. We would anticipate some sort of a break in the morning for coffee, a luncheon stop if this is not included in the attraction, for which we would figure an hour to an hour and fifteen to thirty minutes, and a break in the afternoon if we are going right straight through to a particular destination.

If you are looking now specifically at a stop along the way, let's say not included with the luncheon, I would think that probably a favorable one could be approximately two hours. Now there are some parks and attractions that you are not going to be able to do that with. I think that you have to make the decision within your own attraction whether you are actually a destination or a passby, and a passby I simply mean something that we would stop at on our way to somewhere else. In other words, we would not maybe be overnight at your area. However, we would have the time to devote an hour or two hours to it as we go by it on the way to somewhere else.

MS. JONES: Marsha Hunt Jones, Hunt Circus. I would like to direct a question to the people on the panel. I don't know how this would apply to the other members present, but I would like to find out if they feel that a special event such as in our case with the Hunt Circus appearing in a particular area would be of any interest to the various tour groups. Also, how do you reach the intercity media? There are so many people there just waiting

to come out.

MR. PICKNELLY: Marsha, I think it's a tough question. I don't know why they suggested that I answer the question. I don't know where your circus goes to but assuming that your circus doesn't come into the geographic area where we generate a tour from but that your circus was coming to a point, let's say perhaps within a hundred miles or at the outset a hundred and fifty miles from where we generate our tours from, then I would think that that could be conceivably a tour that we would consider operating. I am not sure that I am responding exactly to the question, but that's the best that I can do.

MS. LARSON: Marsha, is your circus a permanent attraction at one site, or does it travel around the country?

MS. JONES: Now it is a traveling circus. Previously it had been set up in one location.

MS. LARSON: Do you know the year before where it is going the following year?

MS. JONES: Approximately one year to six months ahead.

MS. LARSON: I would suggest then that you, if you can, get the schedule to the tour broker. If it is going to be in a location where we have planned our tour to, then, of course, it would be an added attraction to add to our tour.

MR. AYERS: Kind of relating to what you are saying, Marsha, in the case of Busch Gardens, we have two types of attractions. The Williamsburg facility is only open a portion of the year. The Tampa park is open 365 days, so our communication with the motor coach broker is a lot simpler in the case of Tampa. They don't have to worry about when you are open and when you are not open, and this is exactly what Dee is saying.

In the case of Williamsburg, we are included in many motor coach tours, but if you pick up a brochure and read it, it may not say it in the brochure, the reason being that tours come to that area when we are not open, therefore they cannot advertise in the brochure that they will take you to the old country because they can't deliver that in some cases. It kind of applies to you. The Williamsburg park would be like you. It would have to be something that they knew was in the area but they couldn't include it in a brochure because they couldn't guarantee that it would be there all the time every time they operate a tour to that area, so your communication is a little difficult. It gets tricky.

CHAIRMAN GIBSON: If you have a question, go close to the mike and pose them as fast as you can.

MR. SERNS: Jim Serns, Fantasy Island, Grand Island, New York. Could you tell us approximately how many tours you run to Niagara Falls per year and the approximate average length of your stay?

MR. HERZIG: I don't know perhaps that you are so much interested in myself. I am of course quite close, being in Syracuse, so I operate approximately 75 tours to Niagara Falls. A portion of those would be -- I am just guessing now -- 30 percent would be

of the one-day variety and the rest of them would be on a two-day program. We do a lot into Niagara Falls with senior citizens, pre-formed packages for the senior citizen club and so forth

MS. LARSON: I have just joined Gray Line of Boston so I will refer back to the company that I had been with, which is Jefferson Tours, and I would say that on the average we had 15 to 16 tours a year into the Niagara Falls area. It depended on the tour but we were there either one or two nights.

MR. PICKNELLY: I was trying to respond to the question. From our area of Massachusetts we operate something like 25 tours into the Niagara Falls area. I guess our most popular one is the six-day tour where we go to the Thousand Islands, Ottawa, Toronto and the Niagara Falls area.

MR. FARGO: I would like to respond. Canandaigua is not that far from Fantasy Island and in prospecting for business to come to the Canandaigua region among members of the National Tour Brokers Association, the only areas of New York state that are predominantly known by this countrywide organization are (1) New York City and (2) Niagara Falls, so I can't give you a number but I would say there is an awful lot of business going to the Niagara Falls area from these motor coach people.

MR. KEESHAN: My name is Paul Keeshan and I am with Keeshan Charter Service out of Chicago. I would like to direct a question to Peter Picknelly. However, I may answer it before I ask it. We in the bus industry, and I am speaking individually and Peter also, welcome this opportunity to know about your industry because I think each of us in our own industry gets too confined and we don't even think about the other industry associations, and I have heard a great deal of comments this morning about the National Tour Brokers, which is a tremendous association.

Our association that Peter briefly mentioned was the National Association of Motor Bus Owners or as we call it NAMBO and it is also very important, and I am sure that Peter is serving on the board of directors as I also do, and we would also I think welcome knowing about your facilities and possibly inquiries to our Washington office about getting associate memberships. You have all mentioned today about dealing with the bus companies. The fastest way to get to the bus companies is to communicate with the bus companies. Mr. Pletcher this morning gave a most interesting talk and a slide presentation and as I listened to the entire panel I found the entire panel very illuminating, and it made my wheels turn. I think it would be a good idea. I think Bud, when he was in our office about a month ago, I asked him also, seeing Mr. Pletcher's presentation of slides.

We in the bus industry find that we have several problems. We have Amtrak taking our business away. We have mass transit taking our business away. We have the government giving money away, and we all in the tour business are looking for avenues to develop and places to visit. As Peter stressed, we only know our own area. We don't know what you have, so we have to learn. I would like to say to Mr. Pletcher, I would love to have a slide presentation. We have a girl in our office who is here today who goes around and makes slide presentations to senior citizen meetings. These seniors, whether they meet on Tuesday

or Thursday, are just looking for activities to do, Tuesday morning, Thursday morning presentations, and we make our services available and have tried over the last year to create slide presentations of different areas and many times we find that difficult, so if each and every one of you possibly have slides of your attraction it might be interesting to send them to certain bus companies who are aggressive and who want to develop ideas and tours and programs.

I do think that there is also a cooperation that NAMBO started with the National Tour Brokers. There is a committee with the executive director, Jim Host, of the National Tour Brokers sitting with some of the board members of the National Tour Brokers with three members of NAMBO, one man from Greyhound, one man from Trailways and myself. That was formed primarily to discuss common problems and common interests, and I am sure that Peter would agree with me that it would be an awfully good suggestion to create possibly a committee forming a little more cooperation between your association and our industry.

I do appreciate this opportunity. Thank you.

CHAIRMAN GIBSON: Thank you very much. This is very illuminating to us and we appreciate your interest in this program.

Bob, I would like to know about how much more time we have. Bud, you had another question but if anyone in the audience has questions, be ready to give them to us right after Bud.

MR. LAKORE: Well, one of the other things I was curious about, service that might come from NAMO or the Tour Brokers, is just exactly what some of your specific groups are looking for, such as a slide presentation, or even as to their ultimate interest in destinations, whether it is scenic, whether it is the old-fashioned picnic or dancing or games or folkfest or whatever it might be, because then we can help tailor the materials from our attractions or from our area to you and to your customers and that way we are bringing this fragmented industry, this people industry of ours, together.

MS. LARSON: One of my favorite tools that I work with in setting up a motor coach tour is the Southern Highlands Attractions Manual. In that manual is listed every attraction in a how many state area, Carl -- four? A four-state area. It gives the net group rate, what the attraction consists of, how many hours are needed to spend there, what the restaurants are in the area. It lists the hotels, the accommodations, also.

I don't know whether this organization publishes any kind of a working manual that lists all of the members of the organization and what their attraction or amusement park includes, but if you don't, you should, because it is a very valuable tool when it comes to setting up a motor coach tour.

CHAIRMAN GIBSON: That type of material ought to be by regions, so they can work them into their present tours, if they are interested in that.

MR. BRICKSAY: I am Ken Bricksay from Libertyland in Memphis. Mr. Abels was talking about regional markets. What comprises a regional market as far as area is concerned, as far as attrac-

tions is concerned, that sort of thing, a regional market?

MR. ABELS: Actually a region can be as big or as small as you choose to make it. A region can be a city, it can be a group of cities within a region, or it can be a state or a group of states. The way in which DATO has laid this out, they have set up the country into nine separate regions. For example, a New England region, an Eastern Gateway region, a George Washington region, and none of them going across the country. The idea of a region is strictly the geographic limits within which any group of travel-related companies wishes to promote itself. The City of New Orleans can be a region by itself. The State of Louisiana can be a region. Depending on how big a region is the length of the tour is involved. It can be a one-day tour to Niagara Falls, for example, or a one or two-day tour to the Chattanooga area, or it can be a three-day tour to upper New York State or to Tennessee or a week tour. The limits of the region depend upon the length of the tour and the number of participants who want to be in that tour.

CHAIRMAN GIBSON: Thank you, Joel. The next question, please.

MR. ROBINSON: I am Bill Robinson from LeSourdsville Lake Amusement Park in Middletown, Ohio, and my question is basically for all the tour brokers on the panel.

Having the world champion Cincinnati Reds for the past two years at Cincinnati and King's Island only 20 miles from LeSourdsville, we know that your buses are rolling down the Interstate past us, but how would you look at us as a small park whenever we present our program to you? How can we compete against these two major attractions? Are you going to give us the same look that you give them? Of course, they are a lot bigger than us and truthfully I would rather see the ball game than go to the amusement park any day, but don't tell my boss I said that. How do you look at us? I have always felt that maybe, well, I won't say that we are too small to go after that business but that you are going to overlook us. If we send you the mail, you throw it in the trash and when we call you up, you say, well, this guy is too small. There are a hell of a lot of small parks sitting in here and all of us know how we are going to be treated. We know how we want to treat you when you come to our park, but how are you going to treat us when you get our literature in the mail?

MR. HERZIG: Well, let me just start by saying that anyone who is close to Cincinnati and the Cincinnati Reds ain't all bad! I happen to own my own professional baseball team in the eastern league so I definitely will include your property next year, no question.

Let's just start, basically I don't think you should be concerned overly because you are a small operation as opposed to a Disneyworld or to a Busch Gardens facility, and let me basically give you just one reason why. Everyone wants to go to Disneyworld. Everyone has heard of Disneyworld and many of our folks have been to Disneyworld, but they want to go someplace else aside from Disneyworld. Disneyworld when it first came out was a major portion of our business into the Florida market. It really helped us. It did a heck of a job for us, but now Disneyworld with all of its size and with all of its appeal, our

folks have been there. Our folks are looking for something new, they are looking for something different, and they do not care whether it is a small or a large operation. They depend on us at our company to decide for them that what we are going to is going to be interesting, educational, fun, of historical value, whatever, but they rely on our judgment and we certainly aren't going to turn anything down just because it is small or because it does not have the Disneyworld appeal. I would dare say that the majority of our folks that travel with us are relying on us, on our reputation over the past 54 years, to give them the kind of service that is first class and that without even knowing, perhaps aside from reading your brochure, what your facility is all about, they are going to rely on our judgment.

I don't really think that anybody in the room should think that because they are a small destination, attraction, whatever, that they are going to be overlooked over something like Disneyworld or Busch Gardens, with all due respect to the large operators. There are going to be more people out there from our association and from the tour broker level that are small operators, just like you are. We have a few giants in our industry like Casser and Tauck and Paragon and so forth, but there are an awful lot more folks like me and like Dee as well that are small operators that are moving nowhere near the amount of people but we are going quality service for them.

FROM THE FLOOR: We have never dealt with the tour brokers, but talking about senior citizen groups, we do an awful lot of group sales there and frankly they are a very satisfactory group of citizens.

Last year we had 56 or 57 buses in just one day. We created a program for the senior citizens. They start arriving about 9:30. We put a program on, we had dancing and bingo and all of our characters, all of our bands, and the food line in our restaurant you couldn't wrap around this hotel. It was just unbelievable, it was great, it worked and we made money off the deal. All of our entertainment came in. It didn't cost us anything. We gave away bags of candy and they also had trophies for the oldest couple, the group that traveled the furthest, the person with the most grandchildren, so you can do some different crazy things for people to have a good time. We have a room about as big as this and we put sawdust on the floor, and we even provided a piano and they provided their own entertainment. They drank beer by the barrel and they rode on the showboat and we got 50 or 60 cents for those rides alone, so we did make money and it did give us something going on, so you can do something to help bring the senior citizens to your place. Like I say, I never thought about it before because I thought they were all interested in the big guy next door.

CHAIRMAN GIBSON: Thank you, Franz. Your own questions and exchanging your ideas, that's what this panel is all about, to get you talking among yourselves and to exchange these success stories with each other. It is really developing a point of difference. Every one of you sitting out there has a point of difference. If you don't have one, go back and start analyzing. You have got one there, you just haven't recognized it.

MR. COX: I am Mort Cox from Hot Springs National Park, Arkansas, representing primarily a new outdoor historic musical drama,

"Hernando deSoto, Conquistador." Outdoor drama is becoming a larger and larger attractor of group business during the summer months. This past summer the Institute of Outdoor Drama estimates that there are approximately two million people that travel to outdoor dramas across the country.

We will be at Vancouver this year for the first time as an allied member of Tour Brokers Association. Dee, I was most heartened by your remark. I almost wanted to not go since they said we couldn't do anything until the year after next.

My question is, I do represent primarily the outdoor drama. Hot Springs National Park where it is located has a number of attractions in and of itself. Besides that then there are four other outdoor dramas, all reputable, good outdoor dramas that we would like to be affiliated with that are within a day's drive of us. Again, my question to you is, during the short few minutes that we will have at the meeting in January to spend with the people that we have sent in a request to spend time with, should we offer them as many possibilities as we can to get on an agenda program, should we concentrate on just "Hernando deSoto, Conquistador," offer as many facilities for Hot Springs National Park, or should we at the same time offer all the other dramas and then let them do whatever they can with what is available?

MS. LARSON: I would say concentrate on your own attraction and add a little bit about what is in your area. You will have a 10-minute session with every broker that you have requested to see.

You brought up the fact that I heartened your heart. There are many brokers whose regular program probably is done now but I know from past experience that our special operations -- I mean these are special groups that come to us every year and say, hey, where should we go on a 10-day tour this year, or where should we go on a five-day tour -- they are not only senior citizen groups. They are travel clubs, businesses, and these are the tours that we have not even set up yet. We are waiting for their suggestions, and I would say go prepared to sell for specials this year, and sell for the regular program for '78.

MR. FARGO: Mort, I would just like to add one thing. Close to the Sheraton Canandaigua where I am from is one of the largest outdoor drama pageants in the country. It is the Mormon Hill-camora in Palmyra, New York, and this year they just about filled the hotel for four days, and in the four-day period that the play was put on, the drama, they attracted over 75,000 people.

MR. KNOEBEL: I am Dick Knoebel from Knoebel's Groves, Pennsylvania. I think we are all familiar with some of the amusement parks or attractions that have been closed because of undesirable elements, and I would like to direct this question to the bus operators and perhaps Dean, but do you effectively selectively solicit groups to include on tours?

MR. AYERS: As you can tell by the blank looks on the panel, I had a little trouble interpreting your question. Dee touched on something a second ago about special groups or special interests as opposed to tours.

A tour is something that operates year-round and you are not approaching groups, you are advertising, I think as Peter brought out, he is placing ads that he has a motor coach going from Point A to Point B and returning and it operates so many times a year and it always goes there. They aren't groups. They are individuals that they are soliciting, so when you are talking group selectivity, on a tour you can't be selective because the motor coach broker is picking the business and believe me, if they are a member of NTBA, they are being very selective and they are good people.

As far as groups go, it is simply a matter of directing, if you are having a problem with the groups you are getting, directing your sales personnel in their leads, providing them with the leads on people you want them to call on.

Now, we personally have never had a -- well, excuse me, one just came to mind. A motorcycle club in Los Angeles, we had a very bad experience with a motorcycle club in Los Angeles and arbitrarily just said we wouldn't accept any. Then I got a call from a gentleman who had a motorcycle club and through a little investigation found that most of them owned Mercedes-Benzes and Rolls-Royces in addition to their motorcycles, and each one was worth several thousand dollars, and they wanted to hold a rally and they wanted to come to Busch Gardens. They came out and we had no problems with them. We made an exception to our rule and we had no problems with them. They spent a lot of money and we invited them to come back. We haven't had too many problems. That is the only one I can think of at our three parks, that one motorcycle group. I know other parks have had problems.

All I can say as far as group selectivity is just directing your sales people, providing them with the leads. The phone-ins, the groups that you get, there is not much that you can do about it.

CHAIRMAN GIBSON: I think that we had that happen at our small attraction and I will tell you how we handled it. We had some people who were just putting together bus tours and profiteering out of it and would just bring a busload and unload them on our grounds and then they were taking up our facilities, restrooms and all of that, in fact using our restrooms to shave if they had been on the road the night before. We handled that very easily and very simply without any controversy by just saying unless you have a reservation 24 hours in advance during our peak season here we cannot handle the bus groups of that type. We would just step up on the bus when they rolled up on our lot. Do you have a reservation? You can pretty well recognize the selectivity you need, and that is the way we handled it, by putting our traffic director on the bus, saying we would be glad to have you come back after you have made the rest of your tour in this area, but unless you have a reservation in advance we cannot handle you until six o'clock tonight, and that will handle it pretty easily.

MR. STETT: Morris Stett from Luna Park, Sydney, Australia. Is there a general rule of thumb as to the discount parks offer groups on, say, a pay-one-price ticket?

MR. AYERS: We use a policy which I think is fairly standard, at least for the theme parks. Groups of 20 to 100, we give

20 percent; 100 to 500, 15 percent; and over 500, 20 percent. As far as tours and motor coach brokers, we keep it between 15 and 20 percent. When I say between 15 and 20, what we do is give them a net rate, and then if you take the discount and divide it into the regular admission, that will give you the percentage. We don't work from the percentage standpoint. We work from a net rate like Dee and Peter and Spike have asked you for. They want to know what the net rate is. Ten to 20 percent, depending on the size of the group as far as a tour goes. It is a net rate whether it is individuals or groups, and that runs between 15 and 20.

I can tell you that our discount to tour operators and motor coach brokers is higher than any group discount, and that is something you have to be careful with and I know a lot of companies have had problems with that. Great Adventure, for example, the group sales was higher than the motor coach rate, and the motor coach broker could get a better rate from the group department than he could from the tour and travel vice-president, which caused him endless frustration, so you have to be careful of that.

CHAIRMAN GIBSON: I would like to speak to that, too. At our place we do a flat 20 percent to licensed tour brokers off our regular rate, and that is our net rate. We just quote the rate and we do the computing on it. We do have in the area, we have three major attractions and we sell them as a package, and on that particular package tour bought by the tour broker, if they buy the whole tour of all three attractions, there is a 25 percent discount on that one.

As Dean says, our net rate to licensed and recognized reputable tour brokers and special operators like you see at this table here today is larger than we pay any other group business.

I would like to mention this, that this meeting will adjourn promptly at twelve o'clock. If anybody needs to leave, we have one panel member that has to catch an airplane, but if there are any other questions, we would like to have them now.

I would like to thank our panel members for participating here this morning, and we will see you this afternoon in the "What's New Theatre."

... The workshop was concluded at 11:55 a.m. ...

WHAT'S NEW THEATRE

and

IAAPA ANNUAL MEMBERSHIP MEETING

THURSDAY, NOVEMBER 18, 1976

MARDI GRAS BALLROOMS

The What's New Theatre Workshop and Annual Membership Meeting convened at 1:00 p.m., John Batt, What's New Theatre, Pontchartrain Beach, New Orleans, LA presiding over the workshop. Mr.

Roger J. Shaheen, IAAPA President, presided over the Membership Meeting.

CHAIRMAN JOHN BATT: Ladies and gentlemen from the United States and from all foreign countries, welcome to the 1976 IAAPA convention and the What's New Theatre. A special welcome from the members of the Batt family of New Orleans and from the City of New Orleans itself. We hope your stay will be informative from the convention and enjoyable from your visit to New Orleans as this is the City That Care Forget.

Now, to get on with the show I would like to introduce Tom Frostig of Promotional Counsel. Tom.

MR. TOM FROSTIG: Thank you, Mr. Chairman. Ladies and gentlemen, good afternoon. I would like to take this opportunity to introduce you to a new service being provided to the amusement park industry.

Promotional Counsel is an entertainment resource foundation. The service provided by Promotional Counsel is to aid amusement parks in their search for property, equipment or productions. It is the resolve of this firm to search for any resource that you may need. Consider Promotional Counsel as a part-time employee in your park, an employee that you can call upon to aid your management staff.

Let's use an actual example to illustrate the services provided by this firm. During the month of September Promotional Counsel received a call from a firm whose business is to act as a consultant to the amusement parks. This firm was under contract to establish a new amusement park in the South. The master plan called for a ride on a Mississippi River boat. The request from the firm was to aid them in locating an available Mississippi River boat which could be used in their park.

Budget limitations were discussed and the areas already explored by the consulting firm were established. The staff of Promotional Counsel then went to work and in less than one week had found a boat which met the established criteria.

Now the reference to the Mississippi River boat is to provide an example of the resource search that was conducted by Promotional Counsel. Your park may need theatrical characters or theatrical costumes, circus acts or circus equipment, a magic show or strolling marionettes, or maybe your plans call for a salute on the Fourth of July of acrobatic stunt planes, or maybe you need a special piece of equipment or an effect for a ride in your park. Whatever your needs, if you can't find the resource, call Promotional Counsel.

Promotional Counsel is located in Southern California and has easy access to the vast movie and entertainment industry. Most entertainment needs can be met by one or more of the companies located in the huge Southern California entertainment complex.

Now I would like to present during the next few minutes three of the clients who are represented by Promotional Counsel and who are providing services to the amusement park industry. These clients are presenting in an audio-visual form their ideas

about the use of their products and the ways that may help your park effectively use entertainment concepts.

First, Fantasy Forest is a firm which supplies costume characters to many amusement parks. It was Fantasy Forest which first conceived concepts of modular construction which aids many parks in their cleaning and maintenance of costume characters.

Bob Baker Marionettes, a Hollywood production company, has provided puppet and marionette entertainment for the past quarter of a century, and a list of their credits is very impressive.

Chuck Jones Magic Enterprises, also of Hollywood, will introduce you to the concept of the magician-less magic show, a new form of magical amusement, a presentation of magic which is exciting and imaginative.

In the section presented by Fantasy Forest some of the slides illustrating various uses of costume characters were supplied by amusement parks, and some of the costumes illustrated were not designed nor manufactured by Fantasy Forest.

Now I would like to present in audio-visual form some ideas for entertainment in the amusement park industry.

(An audio-visual presentation was here made and the audio presentation was made by Tom Frostig).

The costume character was first introduced as an entertainment concept more than 20 years ago by Disney. In its 20-year history the Disney Corporation has expanded its use of characters in their parks until today the costume department has hundreds of costumes in inventory.

The amusement park industry began experimenting with this entertainment form and today costume characters are effectively used in parks of all sizes. Even the small parks have recognized the value of costume characters. Such parks as Time Town, Bolton Landing, New York and Western Playland, El Paso, Texas.

Time Town recently invested less than \$8,000 for five animal characters dressed as the merry followers of Robin Hood. These costume characters were cast into a mini revue -- mini in size, maxi in entertainment value. A script for the characters was written and recorded on tape and choreographed routines brought the characters to life. According to Mr. Theodore Young, this attraction was one of the least expensive attractions added to the park in the last two years, yet it proved to be of more entertainment value than any other attraction. This one attraction in the park provided visitors with a restful, enjoyable entertainment and increased their stay in the park a minimum of 30 minutes.

Chris Hines, manager of Western Playland, took his characters to the two major newspapers in town to introduce the characters. For the first time in the history of the park these two papers were asking permission to utilize the characters and pictures of the park as the cover of their summer entertainment special edition. This was also the first summer the Chamber of Commerce included the park in its area-wide publication which boasts of the attractions in the El Paso area. Because of the addition

of the costume characters, Western Playland gained a profitable new status in the eyes of the media, the Chamber of Commerce and the community.

A development in the use of costume characters has slowly emerged as a major attraction, the costume character parade. This concept of costume character use requires top-level management supervision. It should be a highlight of the park's entertainment. It must be well coordinated. This concept requires publicity, maintenance and showmanship. The costume character parade.

An exciting use of costume characters has been the development of the character as the park logo. Magic Mountain, Valencia, California, developed characters called trolls. The characters, once established, were used on sign boards, directional signs, tickets, tags, everywhere -- even included as a major ride in the park.

The best procedure for establishing a living logo is the conception and the design of the costumes, then the creation of the cartoon version. The value behind this procedure is the ability of the costume manufacturer to design and engineer the costume for human form, for comfort and for maintainability.

In considering costume characters for their entertainment value for your park, take a minute to consider the capital investment and operating expenses associated with the costume characters. The initial investment for any size operation is extremely low compared to the capital costs of other major attractions. Costume characters, which usually range in cost from \$1,000 to \$3,000, rate low on the capital expenditure scales. In addition, the capital cost can be controlled by the determination of how many characters will be added to the park's wardrobe on an annual basis.

The park must also consider operating expenses. When deciding to purchase a costume character, it is wise to look for features which will protect your investment dollar. The costumes should be durable and maintainable. They should have such features as separate hands and feet. Expenses of operation can also be controlled, utilizing the characters during peak operating periods and reducing slow periods. What we are attempting to establish here is that you can tailor the cost of costume character programs to your budgetary needs. The value of the characters already established, the budgetary control makes the costume character program one of the best programs you can consider for the 1977 season.

Consider next the many possible uses of costume characters. During the convention workshop last year there was discussion about establishing garden areas in parts of your park which are not currently being used. Consider creating garden sections themed to your characters, with special areas set aside to highlight those characters, and the addition of both static and animated displays which will enhance the concept even further.

To use a specific example, let's look at a similar concept, utilizing Alice in Wonderland. The garden setting will also reduce the energy level for the people wearing the costumes and afford them protection. The capital cost for establishing a

fantasy garden is again relatively low.

Another concept for the utilization of costume characters worth investigation is the incorporation of your characters into the production of local children's television. On a limited basis this concept has been tried with some success. If you can establish your characters as part of a children's television program, the value of the characters increases tremendously. Once you have the characters well established in the park, this idea merits your consideration.

Consider the use of costume characters as a major advertising vehicle and promotional concept. Many communities have parades -- the Fourth of July parade, the Labor Day parade, all kinds of parades -- and what better entry in a parade than the costume characters from your park. Not just the parades in your community but in the communities in your entire marketing area. Some parks are so involved in having their costume characters participate in community events that the parks have a second set of costumes just for use outside the park.

If you have a major league ballpark in your primary marketing area, arrange for your characters to throw out the first ball of the game or have them act as cheerleaders. Remember, your characters are an attraction that will create excitement at any community or state event, and don't forget state fairs. They are a great place to get exposure for your park through the use of characters. Use your costume characters as part of your group sales effort. When meeting with a large organization to sell them on a group day, use your characters. They will establish the fun atmosphere of your park at the meeting.

Some parks have established promotional concepts utilizing their characters in large shopping centers. One such park is Magic Mountain in Southern California. Their characters are constantly sent to some of the major malls in Southern and Central California. The large shopping mall affords high traffic exposure for your park.

Think of how much exposure your park can get through the exposure of your living logo in your primary marketing area.

This has been referred to as the golden age of magic. The traditional black-tie magic show is now making room for new concepts in the presentation of magic. In our brief presentation new concepts of entertainment will be demonstrated. Some of these ideas may stimulate specific ideas which you may wish to incorporate in your entertainment schedule for 1977.

The traditional magic show is what is referred to as the black-tie presentation. Here the magician pulls rabbits out of the hat, suspends beautiful ladies in mid-air and mystifies audiences with sleight-of-hand. The traditional black-tie magic presentation has always been a successful entertainment concept and will continue to thrill audiences.

Many entertainment directors are looking for something different to feature in their show arenas. Thus, new forms for the presentation of magic have begun to appear on stages in amusement parks. As an example, the concept of the magician-less magic show. This is the completely new entertainment con-

cept which utilizes magic as its main focal point.

In this presentation, these scenes from a traveling show, "The Magical Land of Oz," will illustrate our point. The setting is the Emerald City castle. The attraction includes puppets, animated characters, and a story line with fictional characters, a fairy-tale approach and music, which all leads to an air of excitement in this unique magical presentation.

Meet the Scarecrow, a brainy, talented character, who leads us in an adventure against the Evil Witch. To assist in our story, we have the Bird, and Elton the Wizard, both animated characters whose voices are on tape and whose motions are tape-sequenced. Other live characters in our show include the hero of our story who must perform three magical miracles in order to save the Tinman from the Evil Witch and, of course, the Tinman, who miraculously materializes from the Ozatron.

As in any good magic show there is stage magic; flowers to decorate the castle materialize from an empty tube; a bird materializes in an empty cage; and what magic show would be complete without silk handkerchiefs. One of the favorite mysteries is the water pot that never empties.

The concept of the magician-less magic show can be themed to the concept of your park. The story, the staging, the props and the characters all fit into your theme. Or you can use popular themes, such as the Magical Land of Oz or Alice in Magicland.

Another recent innovation of magic presentation is the inclusion of a magical illusion in shows which are not magical presentations. This concept of magic could easily be adapted to any existing show in amusement parks, maybe in one of your shows.

Marionettes and puppets have delighted audiences since the time of Socrates and Plato. The traditional presentation of marionettes involves a proscenium and a stage on which the characters perform. A new concept which has been pioneered by Bob Baker Marionettes and has proven to be most effective is the creation of the living stage. The living stage eliminates the distance between the puppet players and the audience. Children and adults alike are thrilled when a marionette sits on a child's lap, or a puppet gives Mom or Dad a big kiss, and the men in the audience won't forget when the tall svelte cat drapes herself across a man in the audience and croons softly in his ear.

Puppetry with the living stage is not just another show. It's fantastic, a show which happens to you and around you. This concept can be produced in an indoor theater or outdoors and can be designed for audiences from 50 to 3,000 without losing the intimacy of this form of entertainment. The shows can be themed to your park. They can be changed with seasonal shows offering holiday entertainment. Special shows can be designed for presentation to children and their friends enjoying a birthday party at the park. This form of presentation can include the special puppet show, hats, cake and ice cream.

Another new concept available for parks with restaurant facilities includes a small movable stage which can be taken table-side. This one-puppet puppet show can be performed in short entertainment sequences at various tables, providing the enter-

tainment of your park in your restaurant. A larger stage can provide a complete show in the restaurant, changing the restaurant into a dinner theater, and the whole restaurant can be decorated and themed to the concept of puppet entertainment. These shows can be themed Western, circus, sideshow or custom-themed to your own design.

The development of entertainment centers for your park provides a natural setting for another new concept -- marionettes which are as tall as children, tall as giants. Imagine a walk-through in your park featuring an enchanted forest, lush and beautiful, where the puppets talk to the children, the puppets come alive in their imagination.

To add new excitement to your entertainment package, develop the puppet parade, a parade of puppets and puppeteers, huge puppets, small puppets, costumes and comedy. The clown puppets march in the parade, doing tricks no human clown can match. The puppet parade combined with the parade of toys is a fantasy come true.

A problem which faces most parks is long lines of people waiting for rides. Marionette entertainment can provide enjoyable diversion. A movable hand puppet stage walks about and does shows anywhere, anytime. The people waiting for an attraction get a puppet show. That's not waiting -- that's fun.

Transform rest areas in your park into fun areas, with a few songs, skits and some entertainment by your puppets while the weary legs rest.

Just as many parks create a costume theme character, your park can create a puppet theme character that can be seen in many sections of your park on a portable stage. This character can then be manufactured and sold in stores as a marionette, hand puppet or finger puppet. Once your park develops puppets as an entertainment source, you can have puppet shows where people can buy puppets and enjoy performing puppets. A craft center can teach the art of puppet-making and offer kits for sale which your customers can make right there in your park.

Development of puppet entertainment can provide your park a new, exciting entertainment medium, one which will add excitement and value to your entertainment program.

(End of audio-visual presentation).

MR. FROSTIG: Those are some of the ideas that we wanted to present, which we thought might give you some ideas for use of entertainment concepts in your own park.

There was one idea that we did want to present today and we were unable to present in our audio-visual form, and that was the idea of when your park may produce a show and for some reason the show doesn't have the sparkle, the excitement that you would really like to have in that show, the idea is to add an illusion into that production which may then create the excitement that you are after. I will use a specific example. A park in northern California introduced a new lion act, using all male lions in their show, and male lions are not the smartest of the two. The park was using this show and decided to call it a training session

rather than a show, and then we added a trick that we called the lion's bride. At the end of the show they wheeled in a lion cage and the assistant of the lion trainer crawled into the cage. They pulled a black cloth over the cage. When they pulled the cloth off, instead of the trainer's assistant in the cage, there was a full grown lion inside the cage.

Now, as people left the arena then, that was the last thing that happened in that show; as people left the arena, that was the last thing in their minds and they wondered just how that was done, how they changed the girl into a lion. This kind of thing can transform, can add the sparkle, can add the life and mystery to any kind of production, whether it is a musical production or whatever in your park.

Before I leave, I would just like to introduce the principals of the companies that were presenting their ideas. In our audience is Mr. Harold Golbranson of Fantasy Forest, Mr. Bob Baker of Bob Baker Marionettes, and Mr. Chuck Jones of Chuck Jones Magic Enterprises. These gentlemen will be at the Rivergate in Booths No. 218, 220, 222 and 224 the next three days and will be happy to answer any questions you may have on the use of costume characters, magic or marionettes.

I would like to thank you very much.

CHAIRMAN BATT: Thank you, Tom.

Ladies and gentlemen, at this time I would like to introduce our Mayor but he is on tour in Israel with the organization of mayors, and his representative is here with us today, Jim Pfister. Jim, would you please come up?

MR. JIM PFISTER: Mr. Batt, Mr. Shaheen, your President, esteemed and respected officers of this wonderful international organization, ladies and gentlemen.

First of all, I think all of you should know that His Honor, our distinguished Mayor, wanted very much to be with you this afternoon but as you were already told, due to circumstances beyond his control which precluded his doing so, and which incidentally have him not only out of the city but out of the country, he did ask me to express to all of you his sincere regret at his inability to attend. We want you to know, that if there is anything that we in city government can do to make your brief stay with us more pleasant and more enjoyable, please do not hesitate to call upon us. We are going to be at your beck and call. We want you to say when you leave New Orleans that you have had a hell of a good time here and that you will come back and visit with us again.

I know that His Honor the Mayor would not want me to let this occasion pass without extending to all of you on his own behalf and on behalf of all of our city fathers their very sincere and very cordial greetings and wish for you a very successful, a very interesting, a very pleasant and a very enjoyable convention. It has been a real pleasure that you have invited us here. Thank you very, very much, and come back and see us again.

CHAIRMAN BATT: Thank you, Jim.

Ladies and gentlemen, the format for the What's New Theatre will not be in the order that has been published in the program.

At this time I would like to introduce Mike Forester of Pontchartrain Beach, presenting a slide show on the construction and theming of old rides at Dorney Park and Pontchartrain Beach. Mike.

"Theming an Old Ride"

by

Mike Forester, American Youngblood,
New Orleans, LA

MR. MIKE FORESTER: Thank you. Amusement Business recently ran several articles concerning companies and parks who have re-themed rides

Encouraged by the success of these rides, we at Pontchartrain Beach decided to undertake our own theming project. In doing research on this project we were surprised to find that the amusement industry has just scratched the surface concerning ride theming. If you were to look over recent articles and mailouts by ride manufacturers, you would find that you can purchase direct from these manufacturing companies themed rides. These rides, however, are basically original thrill rides with minor color and applique changes, thus a Trabant can easily become a Roulette Wheel, or in our case at Pontchartrain Beach, a Super Roundup makes the change to Magic Rainbow Ride.

These improvements are helpful and attractive, but one thing we have noticed in our operation that many of our patrons still refer to our Magic Rainbow Ride as the Roundup. In fact, just about the only people who refer to this ride by its correct name are our advertising agency people. This left us with the conclusion that the change was accepted but with minimal impact as a new ride, so a change came about in adding a combination of music and lighting to the thrill of the ride itself and it has proved most successful. The music expressed in Himalaya type rides is a fine example; with their high decibel sound systems and mirror ball projections, teenagers quickly made these the most popular rides in many parks.

Spurred on by successful adaptation of music and lighting, rides then began to appear in buildings, geodesic domes and even inflatable structures. The success of this type of ride was immediate and profitable. Carrying this principle in ride theming one step further is Dorney Park in Allentown, Pennsylvania. They recently themed a 1946 Cuddleup by closing in the existing building that sheltered the ride; installing air-conditioning led to the idea of ice, then to iceberg, which the ride is named. Looking at the slide, you can see that the iceberg facade was framed in with two-by-fours. Wire mesh was then added to shape the structure and to support the heavy gunite used to simulate the ice. Arctic scenes along with life-size penguins, polar bears and a walrus were added to give the feeling of being in the Arctic. The interior utilized the same approach and appearance. A light show and music system were installed along with a control room in which the ride operator could manipulate

the lights and music along with the ride. With these additions the Cuddleup, which was destined to be the scrap heap in 1974, is now the third most popular ride in Dorney Park. The total cost of this renovation was \$65,000. The ride since these changes has doubled its gross and paid for itself in the '75 and '76 seasons.

Here at Pontchartrain Beach we were faced with the same problem. Our Calypso, purchased as a used piece of equipment in 1963, was in a depleted condition, needing new decks, platforms, back-drop scenery and basically a complete electrical and mechanical overhaul. We were going to attempt the same thing. Not having an existing building to utilize, we started from the ground up. After many suggestions and renderings it was narrowed down to three designs. Luna Rock -- this ride would take on the appearance of the moon outwardly and would be themed around the moon missions on the inside. Spitfire -- a volcano would be the outside structure, and the inside of the ride would be decorated to depict a ride through Dante's Inferno. Hard Rock -- a rock formation would form the outside facade, with stalactites and stalagmites inside.

New Orleans being flat, any of the three would be a captivating structure in itself, but Hard Rock was our choice. It appears to have a wider range of acceptance with the young people and it would also lend itself very well to the music of the 50's to the 70's known as the Rock and Roll Generation.

Looking at the simplicity and construction, key salaried personnel were brought in. The decision was made that we would erect the structure using park personnel under strong supervision from management. The super-structure was constructed of two-inch pipe formed into 24 radial ribs and then tied together with five concentric compression rings forming the half-sphere you see. The inside diameter is 65 feet, with a height of 33 feet. Now the exterior, once the entire appliques are on, will exceed 42 feet in height with a diameter of around 80 feet.

To achieve the rock-like effect chicken wire was used to form the basic rock shapes, then mounted to the dome and covered with a lightweight cloth. Urethane foam was then sprayed on the outer surface. To protect against destruction and fire, the lower portions of the exterior and the entire interior will be covered with one inch of Pyrocrete 102, which is probably the highest rated fireproofing material available and also has the same application cost of gunite without the weight factor to consider. This also cuts back your construction costs in super-structures. The remaining exterior rock formations will be covered with butyl rubber to waterproof and protect the foam from the ultra-violet rays of the sun.

Our sign letters were framed with two-by-fours and plywood. The sign was made in proportion to the size of the building. The letters are six feet high, four feet wide and one foot in depth. They were also foamed to give the rock-like effect.

Without changing the car and platform design we would end up with the same results that plagued the Roundup. It is still a Calypso inside a large pile of rocks. We decided to scrap the old cars and design a new four-passenger car. New Orleans being the location of two space companies, Belair Space and NASA, there were quite a few aerospace engineers eager to share their know-

ledge with us. Through research and design incorporating aircraft technology and materials we were able to produce a car that weighs a little over half the original Calypso car. With minor changes to the table framework, we will double our capacity of this ride to 1600 an hour, which is sufficient for a park our size. It is possible, however, to go as high as six people per car or 2400 per hour. This would involve major reworking of the drive mechanism itself at a cost of around \$60,000 to \$70,000.

By taking a ride like the Calypso, which had been completely depreciated and written off the books, we have taken the original mechanism, put a building over it, themed the building and the ride, built new cars, added sound and light, air-conditioning and projection. We will capitalize this ride at our cost, which will be \$70,000, allowing us a \$7,000 investment credit the first year plus a depreciation of \$17,500, or a cash flow of \$24,500 for the first year.

So, in essence, we have taken a ride which has long been losing its popularity and which was destined to be sold or scrapped, have rejuvenated it at low capitalization, have gained a greater cash flow by increasing its popularity, and gained on investment credit and depreciation.

What I would like to go into is that this ride is being built by park personnel after hours. They are really enthusiastic about being a part of it. They have had to maintain and repair everybody else's equipment, and everyone knows there are a lot of breakdowns that go on. It is to the point where they are becoming sub-contractors. If anyone would like to see what we have done, you are more than welcome to come out after the convention. Thank you.

CHAIRMAN BATT: Ladies and gentlemen, we would like to welcome you to New Orleans.

(Here followed slide presentation of the sights and sounds of New Orleans).

CHAIRMAN BATT: At this time I would like to turn the meeting over to Roger Shaheen, our President of our association. Roger.

"IAAPA Annual Membership Meeting"
Roger J. Shaheen, Chairman, presiding

PRESIDENT ROGER J. SHAHEEN: I would like to call Boyd Jensen to the rostrum to give the invocation.

MR. BOYD JENSEN: Our Heavenly Father, we approach Thee at this time in gratitude, thankful for being here and being part of an association filled with good fellowship, mutual respect and esteem for each other. We pray, Heavenly Father, that in our endeavors and in our zeal to financially succeed that we might not lose track of an even greater injunction, that injunction being to serve our fellow man. Inasmuch as our situation is unique, we can bring happiness into the lives of millions of people, may we do so with honor and integrity and fairness and to Thy glory, in Jesus' name. Amen.

PRESIDENT SHAHEEN: Thank you, Boyd. Incidentally, I should have said that Boyd is from Salt Lake City.

Next I would like to introduce our program committee chairman, Robert K. Bell. I am sorry, I am out of order here, Robert. Sorry about that.

I think we will go right into our annual business session, which I will now call to order.

First will be a roll call by Robert H. Blundred, Executive Secretary.

MR. ROBERT H. BLUNDRED: Mr. President, as we have done in the past years, I will recommend that we entertain a motion to use the advance transcript for the 1976 registration for purposes of roll call. Do you wish to entertain a motion to that effect?

PRESIDENT SHAHEEN: I so do. Will someone make that motion, please?

FROM THE FLOOR: I so move.

FROM THE FLOOR: Second.

PRESIDENT SHAHEEN: All those in favor?

IN UNISON: Aye.

PRESIDENT SHAHEEN: All those opposed?

(No response).

PRESIDENT SHAHEEN: So moved.

Our next order of business is from our convention banquet chairman and first vice-president, Charles R. Wood.

MR. CHARLES R. WOOD: Ladies and gentlemen, we are in the true fun city, and believe me, we have worked hard to make this year's banquet a fun banquet. We are going to start out after a delicious dinner by having a surprise parade led by the Imperial Marching Band. There will be gifts for all the guests at the banquet. Our entertainment will consist of the famous Conti Family, which is a family of nine, beginning with toddlers up through Mom and Dad and teenagers who play 30 different instruments and who will provide great entertainment. Secondly, we were fortunate through one of our past presidents to obtain the Trotter Brothers, who have just finished a very successful engagement in Las Vegas. They have performed for the King of -- King of where? Shah of Iran, I am sorry. That's a winner. I told you we were going to have fun! And for Prince and Princess Rainier of Monaco.

There is only one serious part of the banquet which I hope you will all bear with us. We have set up a program to honor the forefathers of our present executive board who helped to mold this great organization.

After the program there will be dancing to the music of Dick Stabile's band. There will be constantly fun, favors, and all the good things in life, so please don't get caught short. Get tickets. We have little Sally Ott down here, big Richard Boyce, Ruby and Jack Singhiser, Grace, Dorothy, Helen, any of the girls

in the office. Whatever, don't forget, get your tickets because it is going to be a sellout, and we don't want any of you wonderful folks to miss this greatest and best banquet to date. Thank you.

PRESIDENT SHAHEEN: Our next member is our second vice-president, Edward J. Carroll, Jr., in charge of our membership and trade show committee.

MR. EDWARD J. CARROLL, JR.: Thank you very much, Roger. It is indeed my pleasure to report to you the progress that has been made in my area of responsibility. First I would like to talk about the trade show. When the leadership of your organization decided to move from Chicago to Atlanta, from Atlanta to New Orleans, they envisioned growth somewhere in the area that we have arrived at. We now have a 600-booth trade show. In Atlanta we were somewhere around the area of 400. That was our limit there. The trade show has grown by a third and it is in a fine, first-class convention facility in the Rivergate. I am sure that you are going to find this year's trade show bigger and better than ever.

I would like to thank the IAAPA staff, Bob Blundred, Grace Irvin and the entire staff, for their relentless work on this year's trade show. Do join me, please. I would like to thank them publicly.

It seems to go hand in hand with the progress we have made in our trade show; our membership has increased. We now proudly boast of 869 members of this organization, and that is an increase again the area of one-third. I would like to thank Jack and Ruby Singhisier, our director of membership, and the IAAPA staff again in keeping track of this enormous growth in membership. Please join me in thanking them.

To conclude my report, I can tell you that there are 3,000 of us here in New Orleans, and if that doesn't shake up Bourbon Street, nothing will. There are an additional 1,000 people here for this convention, and that is another one-third increase of which I think we can all be proud. Thank you.

PRESIDENT SHAHEEN: Thank you, Ed. Our next speaker will be the one I had started to call on before, our convention program committee chairman, Robert K. Bell, Sr., third vice-president.

MR. ROBERT K. BELL, SR.: Thank you. The IAAPA is a unique organization in that its members share with each other their experiences with rides, equipment, promotion techniques and methods they have developed to increase their profits and decrease their problems. The workshop at this convention is where most of this information is exchanged. The workshops listed in your program are chaired by men who are leaders in our industry. They in turn have chosen 78 speakers and panel members who are experts in their subjects, and what a privilege it is for you and I to be there when they make their presentations and reveal to us their findings sifted through their many years of personal experience.

The slogan for this year's show is "Tune in and Turn on." Like the CB operators say, "Breaker 19, do you have your ears on, good buddy?" Well, let me tell you, you had better have your ears on, good buddy, because there are ideas floating around in

those meeting rooms that are going to be worth thousands and tens of thousands of dollars. I suggest you latch onto some of them and make them work for you. Get your money sack full. By golly, I've got mine! Dig the size of that thing!

A word of warning. Read your program carefully. There is something going on all the time and every day. The meetings are held in this hotel and also in the Rivergate. Be sure to watch your times. Some are held in the morning, some in the afternoon and some in the evening. This evening at 8:00 p.m. there are going to be two workshops held simultaneously in this hotel. One of them is the entertainment workshop and the other is the food workshop. Don't miss that after-hours party. If you miss that, shame on you, Walt Heeney has a lineup of entertainment you just wouldn't believe.

Then Saturday night we are going to recreate, try to recreate the spirit and the camaraderie that we enjoyed at the Skyline Terrace in Chicago. Let me tell you a personal experience that I had in Chicago at the Skyline Terrace ten years ago. I latched onto an idea there and made it go to work for me. That idea has grossed over a million dollars and it is still working for me. I tell you this because if it worked for me, it can work for you, and it worked for me once. If it happened once, it can happen again, and you can bet I am going to be there again.

I want to publicly thank Bob Blundred, Mary Ann Kroger and all of the office staff as well as Jack Johnson and his crew of 30 sergeants-at-arms. I am sure that you are going to find this program, these meetings, educational, motivational and entertaining.

Now, in the jargon of the CB operators, this is your program chairman. I am going to lay 10-12 on the side but I am going to keep my ears on and I am going to turn the channel back to Roger. It has been nice modulating with you and a good 10-4 to you all.

PRESIDENT SHAHEEN: Thank you, Robert. Next will be our Moneybags himself, in charge of our finance committee, Fred Pearce, our treasurer.

MR. FRED W. PEARCE: Thank you, Roger. Ladies and gentlemen, the accounts of the association are kept on a calendar year basis. This year's unprecedented number of booth space, also cost, has made any projection of the final number very difficult. However, we are in good financial condition and at this time we are projecting a modest excess of income over expenses. Thank you.

PRESIDENT SHAHEEN: Thank you, Fred. As you probably all know, Fred has been our treasurer for many, many years, and I will say this, his report is consistent as all hell.

I want you all to meet our immediate past president and member of our executive board, Tom Spackman.

MR. THOMAS E. SPACKMAN: Thank you, Roger, and all of you. As you know, last year I was your president at Atlanta, and I thought that I had seen tremendous growth in our association. I remember so well the times in Chicago and what seemed like slow growth there, and then this rapid rise and now here in New Orleans. I wonder where we can go from here.

But I know this, that what we have achieved is truly tremendous, both in knowledge, friendship and all of the other values that we get out of this great meeting here, as well as our summer meetings. To all of our new people, you have a great, great time in store for you here and at our summer meetings which, planned ahead, are going to be as big as our meeting here in New Orleans.

I want to thank all of you and I know that this is going to be the greatest. Thanks to all of the staff and Roger and the executive committee, it is just bound to be. Thank you.

PRESIDENT SHAHEEN: Thank you, Thomas. Next we are going to hear from our nominating committee chairman, Robert Ott.

MR. ROBERT F. OTT: Any committee and particularly the responsibilities of the chairman of any committee is only as good as the committee that he has with him, and I was very fortunate to have a real great bunch of guys working with me this past year. I would like at this time publicly to thank the following members that made up this nominating committee at this time: Lester Boyce of Roseland Park, Carl Hughes of Kenneywood Park, Paul Nelson of Waldemeer Park, Tom Spackman of Indiana Beach, and Edward McHale of Kings Island.

Through the efforts of these men and myself, to a small amount myself, I would like to present, Mr. President, after a lot of deliberation, the following men as nominees for the board of directors for 1977: Justin Plyer of Gay Dolphin Park of Myrtle Beach, South Carolina; Scott McDonald of Idlewild Park, Ligonier, Pennsylvania; Ed Stone of Opryland, USA, Nashville, Tennessee; William Browning of Bob-Lo Island, Detroit, Michigan, Paul Roads of Wonderland Amusement Center, Amarillo, Texas; and Geoffrey Thompson of Blackpool Pleasure Beach, Blackpool, England.

Mr. President, this is the slate of nominees that we propose for election to the board of directors for 1977.

FROM THE FLOOR: I would like to make a motion that we accept the report of the nominating committee.

PRESIDENT SHAHEEN: Is there a second?

FROM THE FLOOR: Second.

PRESIDENT SHAHEEN: All those in favor?

IN UNISON: Aye.

PRESIDENT SHAHEEN: All those opposed?

(No response).

So moved.

We have the names on the blackboard, so all we need is some light. Let there be light.

Thank you, Robert.

The next we will hear from will be our resolution committee, Paul Huedepohl, chairman, and speaking for Paul I believe will be Mr. Abe Baker.

MR. ABE BAKER: Mr. Chairman, members of the association and our friends, it is appropriate at this time that we pause to honor the memory of our good members who have gone to their final reward since our last convention.

Would you all please rise and Ken Davis will give a prayer.
(Whereupon the assemblage stood in prayer).

MR. KEN DAVIS: Our Father in Heaven, it is with great humility that we pass into Thy loving care those members whom you have called from our organization during this past year and ask that you bring peace and comfort to their loved ones and lead them through their trying times. Yea, even in the shadow of death, Thou will be our Comforter.

Please be seated.

Mr. Huedepohl.

MR. PAUL HUEDEPOHL: Mr. Baker, I would rather have you -- my voice just kills me.

Where is the president?

PRESIDENT SHAHEEN: Right here. Yes, Paul.

MR. HUEDEPOHL: I would like to make a motion and resolution at this time.

PRESIDENT SHAHEEN: You may so make.

MR. BAKER: Resolved, that we go on record with a unanimous resolution of respect for the memory of those that have gone from our midst since we last had our annual convention, that we express our sympathy to the respective families and record same in the convention proceedings.

Mr. President, I move that the resolution be adopted.

PRESIDENT SHAHEEN: Accept the motion. Anyone second it, please.

FROM THE FLOOR: Second.

PRESIDENT SHAHEEN: All those in favor?

IN UNISON: Aye.

PRESIDENT SHAHEEN: All those opposed?

(No response).

So moved.

Thank you very much.

Ladies and gentlemen, our executive secretary has promised a lengthy speech. Robert H. Blundred.

MR. BLUNDRED: Mr. Shaheen, ladies and gentlemen, every person in this room realizes our bicentennial year is drawing to a close. Every person in this room now has a greater appreciation of our country's heritage, because every person in this room has leaned upon the past; every liberty we enjoy has been bought at an incredible cost; every advance, every step, every privilege, every liberty we enjoy is a product of another man's labor.

Every day we drink from wells we have not dug. Every day we live by liberties we have not won. Every day we are protected by institutions we have not set up. No man lives by himself alone and all the past is invested in him and the present is still invested in those we serve.

This is the heritage of our country. It is most gratifying to know that whenever anyone in our industry stretches out their hand for help a hand of someone in the industry will reach out and give him that help. This is the heritage of our industry.

Thank you, everyone.

PRESIDENT SHAHEEN: Thank you, Robert.

I notice in my presentation each person was just given the freedom to speak, and adjacent to mine it said, "Make it brief!"

Well, hi, everyone. If you were anticipating things to happen in '76, they sure as hell did. All kinds of things, from three weeks on the phone discussing a film called Roller Coaster to being conned out of a medal from the Pope -- true -- to having the Bicentennial turn out to be a flop! The only consolation is that I really put fear into the heart of Robert H. Blundred. The fact that he has survived me means that he can endure anyone, I guess.

Incidentally, he sent me close to 2,000 letters and reports. Yeah, but I got even. I answered most, and in detail!

I do feel sure of one thing, that both staff and the board of directors are about to breathe a sigh of relief, you know, probably with a comment of "Thank God, his time is up!"

Well, seriously, I do want to take a moment to thank staff for their untiring efforts and devotion to both the IAAPA and myself, and Bob for his guiding hand. As you know, they must adjust to the needs and tempoes of each succeeding president, and that is a difficult task, as we each come from a different mold.

My term as president is nearly over, and I find myself with mixed emotions. I now realize that more time was needed to accomplish the many things I felt should be done, but nonetheless the strong lineup of officers following me will not only see the job through but will continue to improve the effectiveness of this great organization.

Not many associations are as tightly knit and yet encompass such a wide range as the IAAPA. Fortunately, this is one of the few organizations that allows a little guy to have as much voice

as his big brother the conglomerate and, boy, I am living proof of that.

During the past four years we have grown in membership by more than 97 percent, and our exhibits and trade show by 143 percent. This growth came along with our move to Atlanta from Chicago and now into New Orleans, and we have grown because we are a major portion of that ever-expanding leisure market. But with this growth we have also experienced growing pains, resulting in increased demands upon staff and the executive board, both of which find their duties much more complex and time-consuming.

We can resolve the staff's problems with new equipment, new facilities and additional help. As for members of the executive board, they must plan on devoting the necessary time and energy to get the job done.

We are now the leaders of this industry. The IAAPA covers every facet and our strength in membership makes us the voice nationally and inter-nationally. In order to attain this stature, we have broken with tradition. Times have changed. The industry has changed. To meet these demands this association has changed and we must continue to change.

We are dedicated to continued growth and an ever stronger voice for all our interests world-wide. We have proven ourselves creative and energetic. We have built our foundations on the free enterprise system which allows more leisure time for family entertainment. The future of this great industry is most optimistic, and looking back, these twelve months sure have been hectic.

It has been an exciting experience I will never forget. I thank you for the honor of allowing me to serve. It's you who have made all this possible, with your faith, guidance and friendship. I thank you and I thank you very, very much.

Now, any unfinished business? I certainly hope not!

Any new business? That's great.

I will entertain a motion to adjourn.

Yes, sir.

FROM THE FLOOR: Mr. President, as one sitting here in the audience, it has been my privilege over a number of years to have listened to various speeches and also the work done by the directors and the past presidents and the staff, and I think that we sitting in the audience should give a standing ovation to those who have given unselfishly of themselves during the past to serve this association.

(Whereupon, a standing ovation was accorded the President and governing body of the Association).

PRESIDENT SHAHEEN: Well, isn't that nice! My goodness! Thank you. We thank you, all of us, the executive board and staff and our board of directors thank you very, very much. That was a very nice gesture.

And now, I will turn the meeting back to my very good friend from New Orleans, John Batt.

CHAIRMAN BATT: Thank you.

At this time I would like to turn the meeting over to Boyd Jensen, who will give a presentation on "Hospitality and How We Do It." Boyd.

"Hospitality"

by

Boyd F Jensen, Vice-Chairman,
IAAPA Public Relations Committee

MR. BOYD JENSEN: Ladies and gentlemen, we are initiating with this convention what we call a "How We Do It" series, and it is an intent to avail ourselves of the expertise that you have and for all of us having even better ways to get a good message to our employees.

You and I are here at the convention and we get a lot of ideas and we write them down and take notes, but sometime between now and next spring we lose the impact of all of this. So, this "How We Do It" series is an attempt not to lose that impact but to tell your employees at home firsthand how the experts in the industry do some of these things.

We are going to see right now a tape-slide presentation on hospitality. This comes through the agencies of Six Flags and the Amusement Park Association.

(An audio-visual presentation was here made).

MR. JENSEN: That presentation was this tape-slide package that I have here in my hand. It's available to you as members of the association for \$10 each. Now, initially not knowing exactly how we should order, we ordered only 50 of these, and those are available with Mary Ann here at the desk as you leave.

Now, you have been given on each of your seats a form to fill in, and part of it is an order form. We anticipate that most of you will want this, so if you don't get one today, please fill in the form and we will see that you get one, and we will mail it to you and bill you the \$10 at that time.

Now, another part of the form is, we are interested in topics for this series. We want to talk about the meat of your operation and we can go to the experts in the whole world and we can put it on film just like this and make it available. We are tentatively thinking next year, for example, we are going to talk roller coaster maintenance, how we do it at Kennywood Park. You know Kennywood has one of the foremost roller coasters in the industry. We are going to talk about music on the midway, and Ed Stone from Opryland is going to cooperate with us on that. I haven't had a chance to talk to Bud Gurtler yet, but we want to talk about flowers on the midway and how we do it at Elitch's Garden.

These kinds of things, and we are interested in your response. We are also interested in your rejection. Maybe it is a bad idea, so let's decide that now and save ourselves some money.

By the way, on this initial order you are entitled to know that the association is losing about \$9 per presentation. We will be smarter next time.

So, we want to leave that with you, plus it has been asked me whether or not, if some of you would like to substitute your own slides with this narration, and the answer to that is yes, you certainly can. We think it is a good program. We hope that you do. Thank you.

CHAIRMAN BATT: Thank you, Boyd. Along with Boyd's thoughts about what is coming up next year, I have been asked, if you have any new ideas for the What's New Theatre, please keep them in mind and inform the association office as soon as you can so they might be coordinated for next year's program.

At this time I would like to introduce Mel Cecil from Disneyland, who will introduce the remaining part of our show, Walt Disneyworld Showcase.

"Walt Disney World Showcase"
by
Mr. Mel Cecil

MR. MEL CECIL: Thank you very much, ladies and gentlemen.

In the early 60's Walt Disney was busy buying property in Florida. He eventually accumulated enough to amount to 27,500 acres and we established what all of you know as Disney World. It has been a very successful adventure, and the reason that we took the approach in Florida that we did was based on some of the experiences that we had had at Disneyland many years before. At the time that Disneyland was established in the early 50's, Walt didn't have the money to buy the land that he wanted and we only had about 350 acres. As the park grew and developed, the surrounding area also grew and developed, not necessarily as we would have liked for it to. It certainly didn't parallel the creativity and quality we had at Disneyland.

So, the thought was that with Walt Disney World and having 27,000 acres that we would be able to control our total environment. The other thing that happened to us with Walt Disney World as an economic matter, too, was that when Disneyland was grossing \$100 million, the surrounding area was also grossing \$350 million because of us, and the hope was that with Walt Disney World we would be able to control the environment as well as economically gain more benefit from the work that we had done.

The next project that we are going to embark upon is one called the World Showcase. The Showcase is a whole new concept in entertainment centers that has not been done before. Basically what it is meant to be is a permanent world's fair, and we hope that what we can do is have countries from all over the world exhibit what is important to that country with the knowledge and the talent that we have within the Disney organization to make it become a reality in the Florida area.

The film that I have is really some of the history of how Disney started. It talks about the Disneyland development and also Disney World development and then goes into the concept of what Showcase is supposed to be. We hope all of you will enjoy

it and find it very informative.

(An audio-visual presentation was here made).

CHAIRMAN BATT: Ladies and gentlemen, I was just reminiscing while watching this film. About 23 years ago at the Sherman House in Chicago a man by the name of Nat Weinkoff presented a film on what Walt Disney planned to do, Disneyland. A lot of the older members said it couldn't be done. It was done; it is being done in Florida; and this is the new futuristic ideas that Disney has on the drawing boards.

Mel, thank you for bringing it to us.

Ladies and gentlemen, we will have a ten-minute intermission and then the games workshop will start right here in this room.

Thank you.

... The What's New Theatre and Annual Membership ...
were adjourned at 3:05 p.m.

GAMES WORKSHOP

THURSDAY, NOVEMBER 18, 1976

MARDI GRAS BALLROOMS

The Games Workshop convened at 3:15 p.m., Mr. Gary Oviatt and Mr. Robert Lundquist, Co-Chairmen, presiding.

MR. GARY OVIATT: It looks like our principal speakers are already here in front and you will be hearing from them later.

The handouts that you received, here's what we would like you to do with them if you would, please. The white copy is the questionnaire asking the games manager of your park, we would like to know his name, and of course your park and phone number and address. The reason for this, we are going to compile a list of game managers that will be mailed to your games manager so he can have this for reference during the course of any time of the year. I am sure you can see wisdom behind having such a list as this.

You know, we talked for a number of years and felt this would be very helpful if you had problems with a certain game or needed certain information and you would have the person to whom we should call immediately at our disposal. That's the purpose of this. If you would just leave them on your seats or leave them at the table here at the door when you leave, then we will collect them and compile this list, and you will all receive a copy, those of you that filled it out.

The other piece of literature that you received is going to tell how to build some games. That is one of the themes of our workshop. We will be going through this with you page by page in explanation on how to build a game, and that is the purpose of that piece of literature.

Now there are just a few things that I would like to say. First of all, just to reiterate, the object of our meeting is to

talk about these new games in your park, and we are also going to talk about setting guidelines as to when you should put a new game in your park. As part of our program this afternoon we have a film that depicts the games revolution from the good old days till now and you should all pay particular attention to this film. You might even see slides of your own park. We have tried to show games as they should look, and I think you will all get a lot out of this film.

The format we are using for this workshop is really a drastic change from what we have all had in the past. In the theme of showing you new games and how to build them and what you can do in your park, we would really like this theme carried as part of future meetings. I would just like to impart that thought, that this could be in our thinking maybe only one game a year presented at the games meeting but that we could all come here and get this information.

I know a lot of you are like we are, that you spend time and a good deal of money traveling all around the United States to see what other people are doing and to get ideas from them as far as new games are concerned. Well, in our thinking again, this could be accomplished right here at our convention and it would really just be a great thing if we could get this information here.

You know, I have never been to another amusement park where I didn't think that they were doing something better than we were doing it, and that is said in all sincerity. I have traveled to most amusement parks in the United States and many of the things that we are doing are things that I have gotten from you.

I would just like to give you a couple of examples of how important this is in exchanging ideas and information with one another. A few years ago I went to Cedar Point to get some information for a Coke game, with bean bags and you knock the Coke cans down. Incidentally, you know, I have great respect for Cedar Point and their expertise. While there I just happened to pick up an idea on a dart game, on how it was operated. We also had a dart game. I was so excited about the information that I got, just the different way that they were operating the dart game, that as soon as I got back to our park, which is in Salt Lake City, we made this change as I saw it. As I remember well, it cost \$170 for me to make this change, and the first year the game grossed \$35,000 more than it had the previous year, simply because of the simple little change. You know, it is these things that are just unbelievable, the little things that you can do, the small amount of money it can cost, and the fantastic results.

Just another example, a game that I had talked to some people about was the game that we are going to be demonstrating here with the big St. Bernard. I am sure that Cedar Point uses it and some other parks, but I got this idea from Bob Lundquist of Marriott's Great America. You know, to throw a hula hoop around a block didn't seem like a great idea, but I had heard so many good things about it and finally at the middle of the summer I decided, I am really going to try this game, so we took a game out and put that one in, and I want to tell you the fantastic results. The game was put in on the Fourth of July and between the Fourth of July and the end of our season it outgrossed our Fascination game. We have 42 tables and we have a fantastic Fascination operation. It does well and it outgrossed that, just to show you how well the

game can do.

So, again, we are here to try and exchange ideas. We feel that we have some pretty good ideas that we would like to exchange with you and we are going to open it up for an open session. Don't be fearful of giving us your ideas; that's what this thing is all about, and again putting my point across, I hope in the future that some part of the games workshop can be devoted to this exchange of ideas as far as a new game or new games are concerned.

You know, there are really hundreds of facets that make a good games operation, and we could spend the rest of our time talking about everything that makes a good game operation. Today, however, is devoted only to the new game concept and that is where a good game operation begins, with the building of a good game, so that is what we are devoting all of our time to today.

As I said in the first, an objective of our meeting today is going to be to try to determine when to change a game. You know, we all have really good games in our park and would never want to take them out for another game, but if you are like we are, there are some games that do not do as well as others, so we constantly try to change our games every year so that we can keep the gross up to maximum. Now, in talking today about these guidelines that we can use, where does that point come when you take a game out? Well, it isn't going to be the same for all of us, that's for sure, so we are not up here to say, listen, if your game doesn't make X-amount of dollars, take it out. We are not trying to do that. We first of all want to get you thinking that you must set goals and guidelines in your park and follow these closely as far as taking out a game is concerned. That's the point I think we want to emphasize that if you don't have these guidelines, it is easy to slip by from year to year and never really notice that the games you have are not doing as well as maybe another game could.

Specifically, though, I would like to throw out some figures at you in what some of us feel are good guidelines to use, and I would like to get some of your reactions. At least at this point, and of course next year we might change our minds, we felt like that a game that is making less than two cents per capita is a game that is not making enough money for you. Now, just equate that to dollars. Say you were having a million people in attendance, two cents per capita would mean \$20,000 gross for that game. If you are not reaching this two cents per capita, then I just feel definitely, and we have talked about it with other people, that this game is not making enough money.

Now, if you would like to adjust that per capita figure, feel free to do so, but again the important thing is for you to set some guidelines for yourself.

Now, I would like to ask some of you, and I know it is hard, because I am not asking anyone specifically, what you are using in your park as guidelines if a game is not reaching up to this guideline and you exchange it for another game. Could someone brave out there volunteer? I am going to ask someone that I see that I know. Mr. Canfield, do you do anything at Santa Cruz that lends itself to this?

MR. CANFIELD: We have no such gauge and it is very difficult because I can't relate to the same per capita --

MR. OVIATT: O.K., well, he just said he cannot relate to a per capita because of the no-gate situation, but that being the case, maybe you could just pick out an arbitrary gross figure. When we first started setting guidelines, we didn't have any per capitass, either, and so -- this was a long time ago -- we just said that anything that did below \$10,000, gee, we had to get rid of it, and of course that has changed a great deal since then.

Would anybody else like to volunteer some information for all of us on this question?

FROM THE FLOOR: It seems like you can do a spread on your games, high games and low games.

MR. OVIATT: Right.

FROM THE FLOOR: And if the spread is too big between the high games and the low, they should be doing better for that amount of space, so much per square foot or whatever it is. If your mean game, say, grosses \$20,000 or \$30,000 a year, then the games that gross \$6,000 or \$8,000 or \$10,000, then there should be some change there.

MR. OVIATT: I see. This gentlemen is taking a mean average, which means he is averaging the grosses on all of his games and those on the low end, probably you put a different game in each year then, the ones right on the bottom, say two or three.

FROM THE FLOOR: Maybe not every year because sometimes we don't think of any ideas or anything better.

MR. OVIATT: Right. Well, I hope you get a good idea today!

FROM THE FLOOR: We couldn't hear. Would you repeat what he said?

MR. OVIATT: I just did, but in essence what he is doing, he is taking the low games in the park every two or three years and arbitrarily just going ahead and replacing the two or three low games each year with a new game, which in a kind of way is the same thing we have been saying. Again, the important thing is he is using some kind of guideline so that as each year goes by you don't let your grosses slip by you without noticing and doing something about them because, believe you me, when people leave the park, they have not spent all of their money at your park, and the games operation is just a great way for an impulse situation where you can induce people into spending more money than they normally would. It comes down to the fact that the better games that you have and the more appeal they have, why, people are going in to spend those impulsive dollars. It just makes all the difference in the world. A very strong point that we were trying to put across today.

Yes, sir, you had your hand up?

FROM THE FLOOR: Do you find that group games necessarily earn you more money than individual games? What percentage of the games in your park are group games rather than individual games?

MR. OVIATT: The question was regarding group games as compared to individual games and which type of games really make the most

money. The question was as to how we feel I guess as to what that relationship should be.

Just from my personal experience, it used to be that the group games far outgrossed the individual games, but not so any more, with the great games revolution that we feel has come about. The reason for this is because games are now highly sophisticated with very good stuffed animals. With the games that we will point out here today, it just takes a few seconds to play a game for 50 cents, and these new types of games are having a great appeal. So, because of this, that the price has gone up on games, the quality of the plush and the size of the plush, individual games now have just tremendously increased their capacity.

As I said, our Fascination game, which is a great game, and I would never want to not have a Fascination game, but some of our individual games are now outgrossing our Fascination game.

FROM THE FLOOR: What do you charge for Fascination?

MR. OVIATT: Fifteen cents we charge for Fascination.

Now, I would just like to say this, in keeping with the theme of our meeting today, we would like to entertain any questions regarding pertinent exact specific things we are talking about now, and then at the end of our meeting we thought we would have a 15 or 20 minutes discussion just open to anything you would like to talk about, so keep that in mind.

As we get into talking about these new games, the amazing thing is the fact that when you put a game in you don't have to spend half a million dollars, and I think that is a prime thing to keep in consideration when you are talking about changing games or adding a game operation to your park.

The games you are going to see today and we are going to talk about, I would like you to keep one thing in mind. We are certainly not advocating that you specifically do the things that we have done. All we are doing is trying to give you ideas. These games that we are going to be talking about can be built in any kind of size location, any kind of different-looking location. It can be a one-sided, a ten-sided, a four-sided game. Any of the games that we have chosen to talk about can be put in any kind of situation, so again it is just kind of a suggestion we are making on what you could do.

We are going to take a pleasant break from the rhetoric right now and we are going to let you look at a film that a couple of people have put a lot of work into for Marriott, Bob Ence and Steve Jones. The film is very interesting, kind of depicting a little bit from the old days what the games operations were when they first started to again the great games revolution now and what games have really evolved to.

Some of you, as I said before, I think, might see pictures of your own park, but I would specifically like to thank Six Flags in Texas and Georgia and also Cedar Point for supplying some of the slides that you are going to see in our show about games operations. Pay particular attention to the games that you see and how well they look. This is so important. So, we will go ahead and have you take a look at our slide show right now.

(Here followed slide presentation, "The Great Games Revolution").

MR. ROBERT LUNDQUIST: I am glad you enjoyed that.

Gary has already mentioned the importance of changing games periodically in your park. I would just like to add emphasis on the fact that when you do change a game you do not necessarily have to make it a new game. A lot of old games out that might not be familiar to you are still very good, very successful games, and we are going to take a few minutes now to present some new games and some old games.

Many of you are using some of the games that we will be presenting to you; if you have comments in the way of how you operate the game or the way you have set up the game, we would like you to share those with the rest of the group. We will give a brief summary of the game and then we would like to open it up for discussion on that particular game. Likewise, if you have any question on any of the information that we are giving you, we hope that you will feel free to ask.

The first game that I want to present is a dime pitch game. As you all know, there are probably as many versions of the dime pitch game as there are parks in this country. The particular one that I want to discuss with you is a game that we had extremely good luck with last summer. It is a game that uses a large 13-inch glass plate, flat glass plate, which sits on the head of a stuffed toy.

In our park we called it Polar Pitch because we gave away large white polar bears in this game. It is one that many of you might want to consider for use in your park. I think there is a slide on the screen now. I am not sure if you can see that or not, but it will give you an idea of what I am talking about.

This is an extremely good game, as I said before. One of the reasons is it has an almost unlimited capacity. It is restricted only by the amount of counter space you can put around the game. Incidentally, this game works best as a four-sided game or four-sided joint. It would work well with two sides. It could be adapted to a regular lineup game if you wanted to. It is an extremely popular game. It has a lot of appeal because you are able to give away a large prize for only ten cents, and I think that is the real key to the success of this game.

Another advantage of this game is for some reason people will not hesitate spending a dime and not hesitate spending two or three dollars worth of dimes where they would hesitate spending two or three dollars on a 25 or 50-cent game.

It is an easy game to operate, very easy to maintain. There are no moving parts, no real maintenance involved in it, and it has a good cash control, almost an automatic cash control, by using the change bank system.

The setup of this game is relatively simple. Basically you just use expanded metal over a wooden cabinet. At our park we have built the cabinet into risers. There are two heights, one is 11 inches high and then the second riser is 22 inches high. All of this information incidentally is in the handout that you have so that you will be able to take that back with you. The

important thing to remember is that all of the wood on the inside of the cabinet is sloped downward to a locked coin drawer or coin box so the dimes will fall into the locked box.

The plates that we are talking about, the 13-inch plates, are very easy to find. You can find them at practically any carnival supply house that you would care to check with.

That is pretty much it for the setup. Again, it is an easy game to set up. There are many different ways you could do it. The operation of the game is again relatively simple and easy to do.

There are three things that affect the operation or affect the payout of the game. When I say payout I mean the number of prizes awarded. First of all, one of the determining factors is the number of plates you use. The more plates that you use, obviously the more prizes you will give away. Another thing is the angle on which the plates rest on the heads of the stuffed animals. A perfectly flat plate will hold more dimes than one slightly tilted. The last thing that can have an influence on the number of prizes awarded is the way the display or flash is hung above the plates. If the display comes very low, you will also likely have a low payout percentage. If there is no display above the plates or if it is hung high, the percentage then tends to be higher.

You should probably devise a method of stabilizing the animals so that they don't shift or fall over during the operating day. We found that was helpful to us. At the end of the day, a method we used of collecting the money in the drawers was a high-powered industrial-type vacuum cleaner. It sucks up the dimes and it saved us a lot of time, and I am sure you would find that useful, too, in collecting that money.

The rules are pretty much up to your own discretion. There are a couple of things that I would recommend. One of them is that you have a no-leaning rule or at least a limitation on the distance that a player is allowed to lean. A second thing is that the dimes must be thrown individually. Whenever you take a handful of dimes, say two or three dollars worth, and throw at the plate at the same time, invariably two or three of the dimes will stay in the plate, so the dimes should be thrown individually.

Also, you will want to check to make sure that there has been no foreign matter placed on the dime, like glue or gum or something like that, spit.

The cost of the prizes can range anywhere from \$75 to \$125, depending on what you like to give away.

Again, this was an extremely successful game for us, because of its high capacity and wide appeal.

That is the first game that I want to present. I know that a lot of you are operating games similar to this or other dime pitch games, and if we could have the lights back on, we can discuss that. I would like to have your feedback. If you are operating a game similar to this, maybe you can tell the group how you operate it, and also if you have any questions about the game, we would like to take those now.

I know the people at Six Flags, if there is someone from Six Flags in Texas, I know you have got a dime pitch similar to this, if you would care to tell us about it. Anybody? Yes.

FROM THE FLOOR: What is your percentage of giveaway?

MR. LUNDQUIST: Our percentage runs 25 per cent, and that is true of all of our games.

FROM THE FLOOR: How many plates do you use?

MR. LUNDQUIST: We use 12 plates. That is a rather large game. It is 24 feet by 14 feet. It is a large center game, open on all four sides.

FROM THE FLOOR: Is that the outside dimension?

MR. LUNDQUIST: Yes, that is the outside dimensions of the building.

FROM THE FLOOR: Do you place the rules where they can be easily read?

MR. LUNDQUIST. The answer is yes, they are very conspicuously posted in every game.

Anything else? Gary.

MR. OVIATT: I would just like to say because of the interest in what the game was like, we are going to put this game at our park this year. We have never had it before, and we are going to have it on a lineup game. That means it is just an open display on one side. We don't have facilities to put it open on all four sides. I wish we did but we don't, and I just think the game is so good that we are going to put it in as a lineup game, open to play on one side.

MR. LUNDQUIST: O.K., anything else on this?

FROM THE FLOOR: Do you restrict the number of prizes per person?

MR. LUNDQUIST: Yes, we do. We have a two winner limit. That again applies to all of the games we have.

FROM THE FLOOR: Each day?

MR. LUNDQUIST: Each day, yes.

FROM THE FLOOR: How far is it from the outside of the game to the target?

MR. LUNDQUIST: Four feet from the counter, from the back edge of the counter, to the game cabinet.

FROM THE FLOOR: How high off the ground?

MR. LUNDQUIST: Oh, the riser, the top rise is 22 inches. The animal I suppose is probably three feet, so three or four feet off the ground.

FROM THE FLOOR: How many rows of plates?

MR. LUNDQUIST: Just one row. We started out with two rows, but the front row we found was a little bit too close and it was very easy to set a dime on the plate, so we changed that. We have one row of plates.

Anything else on that?

FROM THE FLOOR: What do you do to prevent the game operator from giving prizes to non-winners?

MR. LUNDQUIST: That's a tough one, as you all well know. The question is what do we do to prevent the game operator from just giving away prizes, especially to their friends. In our park we use a closed circuit TV system. It has been helpful. There have been many occasions when we have seen precisely that going on, and we have been able to take care of it. It is a difficult thing to handle and I suppose just observation and supervision is the way you approach that.

Does anybody else have an answer to that question? Yes.

FROM THE FLOOR: One possible suggestion is that the winner gets a coupon from the game operator and the manager or someone in a supervisory position gives the prize out.

MR. LUNDQUIST: I see. In other words, the operators do not hand out any prizes.

We do have a hand mike. They will be out on the floor so if you can use that, hopefully everybody can understand the question. Anything else? Any other questions on this?

FROM THE FLOOR: You said you had a two-prize limit. I would just say, you might tell people that you have a pay-one-price park -- where it costs \$7 or \$8 or \$9 to get in?

MR. LUNDQUIST: Yes.

FROM THE FLOOR: A facility that has either a free or a nominal admission, you might get a lot more regular customers who would be more skillful, you know, and they might not be able to run it at a two-prize limit. They might have to cut it to one or make the game a little harder.

MR. LUNDQUIST: That's a very good point. That is definitely a game of skill and you do find what I guess we call in the business "sharpies," people who can get a dime to stay on the plate every single time, so that is something you might want to consider.

O.K., I think we will go on to the next game then. The next one is also an older game that has been around for a long time. It is called the ring toss game. You again have drawings of that in that little packet.

The description of the game is very simply this. You use small plastic or wooden rings and the object of the game is the player attempts to toss the ring over the neck of a Coke bottle. I say Coke bottle just out of habit; it can be any sort of bottle, any sort of soft drink bottle, 10-ounce bottle. This game again

has a great deal of appeal because you generally award large prizes. We used a large panda bear in this game. When I say large, I would say probably in the \$100 - \$144 a dozen range.

The game is good because it can work as either a 25 or 50-cent game. It is very simple to understand, very simple to explain to people. There again is no maintenance or very little maintenance required for the game. This game is particularly good because it is difficult for people to cheat. It is not impossible because I am sure someone has discovered a way to do it, but it is a tough game for the guest to cheat in any way.

The setup is pretty well described, I think, in the handout that you got. We use 10-ounce Coke bottles although you can use a larger size Coke bottle and a larger size ring. From our experience it doesn't make a great deal of difference how many bottles you use. The more bottles you use, the easier the game appears to be. You can use either regular wooden Coke racks or you can construct racks as we did. I think the slide here is one of Knotts Berry Farm, one they used.

Many parks have installed lighting below the bottles, used colored water in the bottles or painted the bottles for special effects. The cabinet that we use that we set the bottle racks on is 36 inches from the ground. It is five feet three inches from the counter. We would suggest that you keep at least 2,000 rings on hand, probably no less than that for good operation of the game.

The operation of this game, the only thing that I know of that affects the payout in this game is if you allow the rings to build up around the bottles it sometimes is easier to put the ring around the top of the bottle.

There are really two methods of operation. We used three rings for 25 cents. I think you can increase the capacity by giving them fewer rings without really hurting sales.

The only rules I can suggest on this particular game are we would want to establish a no-leaning rule or at least a limitation on the leaning.

That is all I have got on this game. I know a lot of other people are using it and have different versions of the game. Would anybody care to share your operating experience with us? How about questions?

FROM THE FLOOR: Do you use two different prizes or is it just one prize?

MR. LUNDQUIST: We use just one prize, all the same type of prizes on that particular game. Many people have a grand prize in the game. They use either a small red peg on one of the bottles or they paint one of the bottles red or something and make that a bonus. I have seen them give away motor bikes, TV sets, that sort of thing. You can have a grand prize if you would like to try that.

FROM THE FLOOR: How does this game produce compared to the St. Bernard game?

MR. LUNDQUIST: Well, in our park it was a little hard to say. The St. Bernard game was in a better location, it had four sides, it was a larger game. The Ring Fling, as we called it, was a lineup game so it was limited by capacity. We couldn't get enough people along the one counter. We are going to take care of that problem for next year. It would be difficult for me to evaluate it. The hoop game did better in our park.

FROM THE FLOOR: What was your payout on the small Coke bottles?

MR. LUNDQUIST: The payout on the small Coke bottles was 25 per cent.

FROM THE FLOOR: We had to use large quart Coke bottles and the payout was 12 to 15 per cent.

MR. LUNDQUIST: Was there a reason why you had to use the big bottles?

FROM THE FLOOR: No, not really.

MR. LUNDQUIST: Another thing to keep in mind is that there is no trouble getting all the bottles and equipment donated from the Coke people and you might want to hit them up if you decide to put in the game.

FROM THE FLOOR: Do you favor male or female attendants?

MR. LUNDQUIST: I think that is a question we might want to save for when we discuss general topics. We don't have any preference; it's illegal too!

FROM THE FLOOR: Do you leave the bottles full of Coke?

MR. LUNDQUIST: No, the bottles are all empty. In our case the bottles set on expanded metal and we used plexiglass over that and we had strong lights underneath and the bottles were colored with a clear transparent paint to form an American flag.

FROM THE FLOOR: We left the Coke in the bottles and it was a little bit harder to do.

MR. LUNDQUIST: I imagine with the cap on it would be.

O.K., I think we will go on. Gary has a couple more games that he might just run through and then we will open it up for general questions.

MR. OVIATT: We have had some requests for more handouts. We don't have any more. You can write to the IAAPA office and they will have more and will send them to you.

The next game I am going to talk about was actually at the show last year and it is what we have just named arbitrarily the Ping Pong Toss game. That was the game where they had the tub filled with water and they had the floats in the game and you threw the ping pong ball and if it stayed in the little dish that was riding on the float, you were the winner. Those of you who were here saw that demonstrated at the trade show, and we tried it and found that it was a great, great game. Bob is going to use it at Marriott's next year also.

Unfortunately, this is the only game we did not bring a slide of, so you will have to use your imagination. The materials used for this game are, of course, the tubs, and if you would like to build your own, you certainly could, obviously. The tubs are just galvanized metal. The dimensions are found in the handouts you have, as far as the size of these tubs is concerned. Inside each tub -- we have three tubs in our game -- is a water pump, a Granger IP 323 water pump. That keeps the water circulating with the floats going around on top of the water.

The styrofoam floats, these could be made or designed to anything you would like. We just used a regular styrofoam float that the little glass dish sat in. These also can be purchased from any carnival supply dealer. Any place I am sure would have these kinds of supplies. And, of course, the ping pong balls. We tried to have at least 400 ping pong balls on hand, a minimum. I have forgotten but we usually carried at least 500 ping pong balls to play the game with. The reason for having so many is the great appeal the game has and a lot of people are playing it, and it is just a lot quicker game if you can keep a good supply on hand instead of having someone picking them up all the time.

One thing that isn't in that passout is the fact that this is a game that is a fun game and you can let your imagination just run wild on this. We themed our ping pong toss game with sharks and we called it Jaws. I think this has been a popular thing that many people have done. We tried it also with other kinds of animals and found that the sharks were the best.

What we did in theming it the Jaws game, we had a beach scene behind it with real sand that we used for a beach, and we had the crabs and things lying on the beach, and then we had palm trees and then we put a nylon netting over the top from which we hung the sharks, and they hang down from the top. We also had them all around the sides of the game so it was really impressive looking.

But, as I said, you could use your imagination to theme it so many different ways. This is a game that would look good, but I would suggest, however, that whichever way you theme it, you keep the animals to one kind of animal. I think that makes a much better looking game.

What happens with this is that the player buys a certain amount of ping pong balls. Two balls for 25 cents, five balls for 50 cents. We even had 12 balls for a dollar, which was very popular. A lot of people would buy a dollar's worth at a time. Then, of course, the people just throw the balls into the tub, hoping to get one into the float with the dish on it. It is a little easier, however, if you bounce the ping pong ball, if you let them bounce the ping pong ball into the tub instead of throwing it directly into the tub.

Most of the games that we operate we try to help the people and show them the best way to win. We have this philosophy that we try to help the people as much as we can to show them how to win, and in this game it is easier to bounce the ball into the tub.

There are some things that you have to watch out for, as Bob said in the dime toss game. One would be that people like

to crush the ping pong balls; the ball just stays in that dish so much easier if it is crushed. In the rules you might state that any ping pong ball that has been crushed is not eligible to be a winner. Also, people putting gum on the ping pong ball. Another thing, too, that makes more winners is a little water in the dish, then the ball will stay in the dish easier. If you want more winners, you could do that, but we would suggest that you keep all the dishes dry.

Now, as far as the operating procedures are concerned, these are fairly simple. I will just read them off for those of you who don't have the handout. The tank is to be filled with ten inches of water. The inside of the dishes must be kept dry. Crushed balls not allowed.

Now, let's talk about percentages for a minute. This game was really designed by the people who built it that for each float you have in the tub equals one per cent of giveaway, so if you were to have 20 floats in the tub, that would mean that your merchandise percentage would be 20 per cent, and so forth.

There are different ways you can use various sizes of animals. We use two different sizes, which for us has worked out best. We have tried different ways. We even had pink ping pong balls that we would sell for more money, and the pink balls obviously were for people that were playing for the larger animals. This is not a buildup game.

Coloring the water in the tanks makes it look really good. We painted and put different colors of water in the tanks to make it look really good. Once you get all this done you have just an excellent looking game. This is a game where if you could put it where players could play from four sides, it would be one of your top grossing games.

I believe the dimensions and everything as far as the game setup and everything are pretty straightforward and you shouldn't have any trouble or go wrong if you set up exactly as the dimensions are on the printout.

Are there any questions that you have on this?

FROM THE FLOOR: When you give out 12 balls for a dollar, would you allow people to win more than once for that day?

MR. OVIATT: If they bought 12 balls for a dollar, we did not stop them from winning two animals on the first two balls, but this does not happen too much in this game and it was not a problem. We do have a two-winner limit, including that one.

FROM THE FLOOR: We found that if we drilled holes in the bottom of the ashtrays that eliminated the problem of drying out the bowls. We had one girl just drying out the bowls until we got the idea of drilling a hole in the bottom of the ashtray and that eliminated that.

We call ours the Turtle Patch and use strictly turtles.

MR. OVIATT: Those are two great ideas. Just drill a hole and forget it. The turtles is a good idea, too. Two good ideas for that game.

FROM THE FLOOR: I just wanted to know the difference in percentage of throw between a bounced and a non-bounced ball.

MR. OVIATT: Well, I never figured that but we felt that people really weren't winning enough just throwing the ball in. It is a really unusual game. People can come up and play for some time and no winners, and then all of a sudden the balls just start going in, but they do go in a bigger percentage of the time if they are bounced. I don't know the percentage but we try to get people to bounce them. For our percentage purposes we ran the game at 30 per cent.

Any other questions?

FROM THE FLOOR: How many floats do you use?

MR. OVIATT: We change the number of floats during the day. Some days we like to get a lot of winners at first and then we will usually play with a few more floats and when it gets busier we just take out a couple of floats.

FROM THE FLOOR: One thing, you might advise people that you have to have the water up higher because if you don't then they bounce off the side of the tank and they can win that way.

MR. OVIATT: I never thought about that because we keep the water level up pretty high, but I suppose that could happen.

FROM THE FLOOR: Do you keep an auxiliary pump handy?

MR. OVIATT: No, we didn't, and it is a darned good idea. The thing to remember about your pump is that they really are not expensive, so it would be a good idea to have an extra one just to keep them clean all the time. We just didn't have any problem. It would be difficult to play the game, however, without the pump going.

FROM THE FLOOR: What size ashtray do you use?

MR. OVIATT: Well, I think it says there, right? I can't see where it says that on here and that is a good question. We should have that information on there. It is three to four inches.

FROM THE FLOOR: We also found we use two pumps and that means the water flows faster. You can use more floats but the water moves faster and it is still harder to get it in. It looks better that way, it makes it look easier, but it is harder to get the ball in.

MR. OVIATT: Right. He said by using two pumps, the water moves faster and it was harder to keep the ball in so they could put more floats in and it really looked easier to win, and that's a good idea, too.

FROM THE FLOOR: We found it was important to keep the balls dry but had a problem getting them dried off. Does anyone have a real neat idea for that?

MR. OVIATT: O.K. They evidently have the game, too, and had a problem keeping the balls dry. We did not worry about that

situation because it did not become a factor with us. It is really interesting, isn't it, these different things that come into play? Does anyone have a comment they would like to make about that, on this particular game? This game could probably be more different ways than any game we are presenting so far, I would image.

FROM THE FLOOR: We have a big plastic trash can and we have about a thousand balls, and we find that we just put the wet ones in there and when she goes back to those, those balls are generally dry.

MR. OVIATT: That would be a good solution. You know, ping pong balls are just not that expensive if you don't buy the real expensive ones, that is, but they use so many balls, a thousand balls, that by the time they have recirculated all the balls, the balls they started with are dry.

You know, a thousand balls or 2,000 rings may sound like a lot but you are just talking about a few dollars compared with the efficient operation of a game that is going to make thousands, and so I don't think that your supply should be ever a problem as to how many to buy and how many to keep on hand.

O.K., we are going to move on to the next game which is the St. Bernard Hoopla. Now this is a game we have had a lot of inquiries about. We have brought some of the animals that you can use on this, and we are going to try to show you how to really build the game yourself.

There is really quite a bit to this game as far as construction, et cetera, and the measurements are very important, so if you are contemplating putting this game in, the measurements and everything in the way the game is set up is just as important as regarding how this game is played. This is the game that we have called the St. Bernard Hoopla. Bob, what is it called in your park?

MR. LUNDQUIST: Hoopla Balloo.

MR. OVIATT: It can be called any name, and in my esteem this game probably has more potential and has been more popular than any game we have ever put in our amusement park. We just had an incentive with the operator the first year we put it in, and, you know, I thought I really made a great deal with the girl that operated this game that any day she beat the Fascination -- and our Fascination just does great -- that we would give her an extra \$5, and she probably ended up making an extra \$500, I don't know what it was, but she just did it all the time.

O.K., now can you all see the animals that are on the stage here? Now this is representing two different games. The big St. Bernard on the bigger block is the regular one that most people have been using and talking about. We also devised the smaller one which we call the mini-hoop game and just ran it a little bit different way, but I will explain both of these games. They are operated very similarly, but you can take your choice as to either one.

The one with the big St. Bernard and the big block is a 50-cent game, one hoop for 50 cents or three hoops for one dollar.

We are going to show you a few different slides of this so you can just see a few variations of how it looks. When people ask me what kind of games, you know the thing that I feel more than anything in this, what we call the great games revolution, the way to build a game now is as simple as you can, use the best and biggest looking animal you can get, and charge 50 cents. People like that more than any game you can put in.

Of course, you have to be a little diversified in your games but that is a good general rule to follow.

All of these we build ourselves. The blocks are simply made out of plywood, adhering very closely to the dimensions of that block. We just covered the block with Formica, yellow Formica on both of them. Now the underneath side of the block is just hollow. Bob will pick this up and show you. You know, there is no real great trick to making that, just the plywood covered with Formica, but they just hold up forever.

The rules really are quite simple. We let the players lean because the way this game is set up the player can really get close in throwing the hoop over the animal. The secret, of course, is not to let them put the hoop directly over the animal. They must throw the hoop, and the hoop must stay on the floor. Sometimes the hoop will get down on the floor and bounce back up. We do not count that as a win. The hoop, to be a legitimate winner, must stay on the floor.

The way this game was set up was just that the different blocks were built and the throwing area was all carpeted so it looked very good. We build our own hoops, but we are suggesting in the handout that you can do it one of two ways. You can build your own or you can get a hula hoop and cut it down a little bit. We have given you the address of one place, if you have a hard time buying the hoops, where you can send away and order them.

The hoop must have a clearance of one-quarter of an inch on a corner, and by doing it that way, following the exact procedures, the measurements, the merchandise percentage runs between 28 and 30 for an animal costing approximately \$120 a dozen. Now, to alter the percentage I think the best way in this game is really to change the cost of the animal a little bit. Of course, by using an animal that doesn't cost quite so much, the percentage will go down.

Now, if you make your own hoop, I am going to show you how to do it. This is just plain plastic tubing that we use and you can buy it in the store and it comes in any length. I think to make all of our hoops cost us probably \$10, to make all we needed all summer, out of this tubing. The measurements for this tubing are all enclosed here on this passout, on what size tubing to use.

All you simply do is cut off the approximate desired length. Make it a little longer than you normally would. The doweling you see here, the wooden doweling that we have, you cut that about an inch and a half. The doweling just fits in one end of the tube like this, if you can see what I am doing. Of course, this is longer, put it in the other end, and then just either staple it or put nylon tape around it. It is a very easy way to build the hoops and they lasted very well. This is a hoop made that way and it lasted, this particular hoop has been going for two

years now, just simply by making it that way.

Again, the diameter of the hoop is the all important thing. The suggested measurement and the way it works out the best is one-quarter of an inch clearance on one corner of the block.

Now, as far as the mini-hoop game is concerned, we just made this game out of necessity. We had an area, a small area, that the few things we had there weren't really making the money we felt they should for the size of the place we were using, so one of our operators came up with the idea of making a mini-hoop game, which we did, and we just had great success with it. The only difference really between the mini-hoop and the big one is just the price we charge and the size of the animal.

Also, we used, as demonstrated here, those three, and we had four or five different kinds of animals that we picked that we would use. The St. Bernard and the shag dog and the tiger on the other side were really excellent animals, so we just built the blocks smaller, we built the hoops smaller, as you can see, using, however, the same clearance on the corner of the block, and we charged 25 cents instead of 50 cents. It was received just really good.

O.K., so these games I am real excited about, as far as these hoop games are concerned, and I am just sold that this is probably one of the best games that has ever hit our industry in the games field, and it looks so good.

Did we have the pictures up of the small ones? We just made a setup and took some slides of the small animals in front of the big ones, if we could have that on the screen. These are all just variations of the big hoop game.

Again, these are just suggestions. Use your own discretion on how you would like to have this game look or what kind of animal you would like to have. There it is right there, where you can see what looks like three or four different animals that we were using. Again, it is just a different way to do it, and the small one worked as well as the big one except, of course, the gross was not as great because we were charging a quarter instead of 50 cents. As far as number of players was concerned, why, it had just as many.

In thinking about it, I don't know if we would go to 50 cents on the small one. If we did, we would have to make it so it was a lot easier to win, but the quarter situation really worked out well for us.

O.K., I believe that is all I have on this. There are ways to play this game which are really easier for the hoop to get down over the block than other ways. Again, we have the philosophy that we tried, especially if a player had played a little bit, that we tried to show him the easier way to play.

FROM THE FLOOR: How many blocks would you have?

MR. OVIATT: No, sir, they aren't. These animals that we use sit on the block just all by themselves. We did have another game at our park where we used the same principle and we used a lot of different animals, and that particular game we did have to devise some ways to keep the animals on the blocks. But these

particular animals sit on the block very nicely without doing anything to them.

Are there any other questions? Yes, sir.

FROM THE FLOOR: What kind of banking system do you use for this kind of thing?

MR. OVIATT: As far as the bank system, we just start off with \$10 in change and the money is not deposited in any particular box. As part of the control on this particular game we use the bonger system. We have electric meters that go into our office for each game, and they have to hit the bonger with a noise and a light on it, just like using a cash register, for each play. Then there is a beginning and an ending number.

Now, I don't know if I opened the door there to a lot of other discussion. Any other particular questions about this game? Yes.

FROM THE FLOOR: Would you elaborate on that bonger system?

MR. OVIATT: Yes, I would be happy to. We are going to have the last few minutes for questions so I will get right back to that and talk about that one. About this particular game is what we are talking about now.

FROM THE FLOOR: Would you mind demonstrating the easier way to ring that?

MR. OVIATT: Yes, I will do that. I don't know if you all can hear me away from the mike, but I will try to talk loudly. There are two ways to play this game so that the hoop will go easier. One way is having the player throw the hoop up here so that the front of the hoop hits the dog in his chest, right here. That makes it a little easier for the hoop to go down. I will demonstrate that by throwing it where the hoop hits the dog on the chest, like that.

The other way that is a little easier to win is to put a spin on the hoop when you throw it, which would be like that (demonstrating). Did you see that? When the hoop comes right down over like that, then we have a winner, and there is a quarter of an inch in clearance right here on this corner. Those are the two ways.

I can do it occasionally. If you want to stay around long enough, I will show you!

FROM THE FLOOR: Do you rotate your stock off the blocks?

MR. OVIATT: The question was if we rotate the stock off the blocks, and it is easy to do, do just whatever you want. We did rotate the stock off the blocks about every couple of days. Especially if you use them as what we call a target animal, if you use them all summer they probably will get a little dirty, so we just kind of kept them rotated all the time, especially if one got stolen and we would have to replace it. That happened a couple of times.

FROM THE FLOOR: Does it make any difference the way the animal

sits on the block?

MR. OVIATT: Just center the animal on the block. That is all you need to worry about. The reason I have this animal right there is because his tail sticks out the back a little bit. You can't see it from there. So you just have it so the hoop can go down over the block.

I would just like to make one comment, that I think it is as important to have enough winners as it is not enough winners. In other words, if you don't have enough winners, I feel like you are hurting your profits just as much as you would if you had too many winners, so I just hope you don't get the idea that these games are built so that people can't win because they aren't and if people didn't win they wouldn't make any money.

FROM THE FLOOR: Do you have any trouble with the hoops distorting?

MR. OVIATT: Yes, and I am glad you mentioned that because just a quick word -- he wanted to know about the hoops distorting. Now, I understand with the hula hoops they are a little bit more sturdy than these plastic tubing ones but that sometimes they would get out of round. By that I mean that they would start to get a little bit egg-shaped. I understand that places where that happens they have built a perfectly circular device like a tire or something of that nature that the hoop could just fit around and if they left it on there for 30 minutes it would get perfectly round again. We did not have that problem with the plastic tubing. The problem we did have, however, was that the tubing changes sizes a little bit in extreme weather changes. In other words, if you start off the first of the day and the weather was, say, 40 degrees and then at four o'clock in the afternoon it was 85 or 90 degrees, then the hoops would change dimensions just a little bit, and we had a little problem with this early in the year.

What we do to overcome that is we just have two different sets of hoops. The hoops in the early part of the day would have to be bigger than the ones we would use in the latter part of the day. This is a real extreme situation. I don't know if you would all have this problem. In our part of the country in the Rocky Mountains, we do get this kind of temperature in the early spring sometimes, this much of a change, 40 to 85 or 90 degrees.

FROM THE FLOOR: What did you do to your dart game that made so much difference?

MR. OVIATT: O.K., if there are no more questions about this particular game, maybe we could get right into that. I will just hold that a minute. Yes?

FROM THE FLOOR: Have you tried varying the space from a quarter to half an inch and what effect does that have?

MR. OVIATT: The question was in varying the size of the hoop so that it would be, say, from a quarter to a half inch away from the corner of the block, and that just has a tremendous effect. A quarter of an inch makes a great deal of difference as far as the number of wins in this game, and I would suggest that if you put this game in that you just experiment a little bit and if you feel

like you are getting too many wins, you could reduce the size of the hoop a little bit. A quarter of an inch makes a great deal of difference in the game, in the size of the hoop.

O.K., it doesn't look like we have any more questions about this game. We would like to open it up for just a few minutes, ten minutes, of general discussion. Feel free to ask Bob and myself questions that you have.

One question we had was whether we had problems from children spending a lot of money on the games and their parents really coming down on us for that. Did I understand you correctly?

FROM THE FLOOR: Yes, and how do you handle that?

MR. OVIATT: It doesn't happen very much, but it does happen, and we try to instruct our operators that if you have really got little kids and their parents are not with them, we let them play, but we don't let them spend very much money. If the parents are with them, it is a different situation. Little kids can win on these games, too, especially this one. The greatest thing in the world is to have a hundred people standing around and a four-year-old girl throw the hoop over the dog and walk away with it, and it is bigger than her. That is just great and that happens.

FROM THE FLOOR: What did you do to your dart game that made so much difference?

MR. OVIATT: Well, that was on Page 11 and that isn't on here, so we can't answer that!

I would be happy to do that. He wanted to know about our dart game, the idea that I got from Cedar Point. We just experimented around a lot. This game has been in our park a long time. We used to give five darts for a quarter, and they got so much for each balloon they broke, and then we went to cherries from balloons and all that jazz, and the game never made any money. But the great idea from Cedar Point was that you got one dart for 25 cents and when you broke the balloon, which was 99.9 per cent sure of breaking the balloon because the balloons were all right next to each other, you didn't have them spread out. It was impossible to miss, almost. Behind each balloon there was a tag, saying what you won.

We had three different size prizes. A small slum item costing around a nickel, or you could win a small stuffed animal that cost around 80 cents, or you could win a large stuffed animal costing around \$2, just depending on what the tag said on it.

Without getting into a lot of detail, that is essentially what it was, and I think a lot of people in the country now use that particular kind of dart game, and it is probably one of the biggest games nation-wide that there is as far as grossers in whatever individual park you are using it.

Your question, sir. I am sorry, would you repeat it?

FROM THE FLOOR: Would you elaborate on the bonger control system, and also about the laws of different states regarding games of chance and how you deal with them?

MR. OVIATT: All the games we have talked about so far are really considered games of skill and people can get skillful at games, as you already know or will find out if you put games in. We try not to use any games of chance, but laws are different in different states about different kinds of games. They really do have stringent laws in some states and not in others about different kinds of games. All we are really dealing with, however, are games of skill, and that is all we wish to have. In our state we really can't use games of chance, like wheels or things of that nature. We just don't use them.

FROM THE FLOOR: Is there a compendium of the laws of various states regarding games?

MR. OVIATT: No, and that would be a real good thing to have, but we don't have that as an association, I am sure. I would just suggest that you go to your own state attorney general. The IRS to my knowledge does not have any rules on the kind of games we are talking about. I know the IRS has rules as far as some kinds of pinball machines and things are concerned. The IRS has made rulings on Ski Ball, but so far as these other games are concerned, I do not think they have.

The second part of your question about the bongers. The bongers are simply -- well, a lot of us use bongers. It is a metered system that they push a buzzer or pull a string that registers one on the meter, so whatever denomination you are using, if it is a 25-cent game, they just pull it one time, and that one figure on the meter represents 25 cents that they have got to turn in at the end of the night. If they pull it 400 times, they should have \$100 for a 25-cent game. It is very similar to using a cash register.

FROM THE FLOOR: How do you locate the pricing on your games? Do you put the 50-cent games all together or what?

MR. OVIATT: Bob, why don't you answer that question? He asked about locating 50-cent games and 25-cent games, you know, if you have them next to each other or apart or what.

MR. LUNDQUIST: We try to place ours apart trying not to get too many 50-cent games together. We put the 10-cent games on the outside, outside of the games area, hopefully using those as a draw to get people interested in the games, and we tried purposely not to put too many 50-cent games together. They were all mixed in.

FROM THE FLOOR: How do you referee a dime pitch when two people claim the same prize?

MR. LUNDQUIST: If the operator didn't see it, we simply award two prizes. That at least at our park is a function of the operator to be watching the game closely so that they can determine, see who actually won the prize, and there wouldn't be that kind of problem.

FROM THE FLOOR: How do you dandle the flow of stock? Do you give away the display stock?

MR. LUNDQUIST: Yes, we do. Our displays are redone almost daily, and we give away the under stock, the stock under the

counter first, and then we start taking it off the walls. The flow of stock is a very difficult thing, I am sure, for anybody who has had to do it. Plush is big, it is bulky, it is hard to warehouse, and it is a difficult thing to keep in stock. That is a warehousing question, I guess.

Anyone else? Yes.

FROM THE FLOOR: You mentioned diversification of games in the park. What is your feeling toward more than two games of a similar nature in a park? Take water games, for example. You could probably buy ten and they are basically all the same.

MR. LUNDQUIST: Right. I think that depends on the size of the park. If you have a relatively small park, and you are only talking about ten games, I don't think it would be wise to duplicate any of the games or have two of the same games. On the other hand, a large park like Cedar Point, Cedar Point has duplicated a lot of games. They have two of all of their best games; and it has worked very successfully for them. In fact, by adding a game, if you had a ring toss game and you added another ring toss game in another section of the park, I doubt seriously if you would see any effect at all on the first game. It is just like doubling the amount of money you can bring in.

Any other questions? Yes, sir.

FROM THE FLOOR: Do you think it is best just to have one type of plush in a game or to mix them up?

MR. LUNDQUIST: Well, again, that is I guess up to your own discretion. My own personal feeling is that it makes a great display and a great impact by using the same type of plush in a game. You find yourself merchandising the plush. You create a display as you would if you were going to be selling the plush, and it makes a tremendous, tremendous look. It gives the game a tremendous look and also people know if they want to win that animal they have got to play that game. We have had very good luck using the same type plush in a game, although several games we have put a variety into, so you can do it either way, I guess.

FROM THE FLOOR: How do you handle your Ski Ball? Do you give away the prizes there or do you --

MR. LUNDQUIST: We do both at Great America. We have a prize center where people redeem coupons. We have 45 machines in that area. We also have another 15 machines for a plush Ski Ball operation where we award the prizes right there. We have a large display behind the Ski Ball machine.

FROM THE FLOOR: Have you had much trouble with the breaking down of your Ski Ball machines?

MR. LUNDQUIST: We have had relatively few problems with the Ski Ball machines. We have got some good mechanics, and they are on top of it all the time, and we have a good supply of spare parts and it wasn't a problem. It wasn't nearly the problem I thought it was going to be for our first season.

FROM THE FLOOR: If you had a choice, would you put all your games in one area or would you spread them around?

MR. LUNDQUIST: That is an interesting question because at Gary Oviatt's park the games are spread all over. At our park they are all in one central area, and I am sure we both have strong feelings about that. I personally think it is a good idea to have all games in one area. First of all, if you are thinking of theming your park, it is much easier to give the games a theme if they are all together. Secondly, from a supervision standpoint, it has made a tremendous difference for us to have all the games there. They are very easy to supervise. You can always have a roving supervisor in the area. It is easy to keep track of people, merchandise, that type of thing.

I think one of the keys to good games operation is good supervision. It is much easier to do if they are all together.

FROM THE FLOOR: Do you have a preference for age for our operators?

MR. LUNDQUIST: Not really. We really don't hire anyone under 16 in our park, although most of our employees are 18 or older, and we have no preference.

O.K., we have time for two more questions, if you would like to address anything to Gary. Anything else?

FROM THE FLOOR: What do you pay your employees?

MR. LUNDQUIST: What do we pay our employees?

FROM THE FLOOR: Is it a percentage or an hourly wage?

MR. LUNDQUIST: In our park we do not use a percentage. There are no monetary incentives. We pay \$2.50 an hour, and we are discussing, presently discussing using a bonus system for next year to encourage employees to stay on through the season.

In Gary's park, however, they pay people a little differently. They receive an hourly rate and each day they are given a quota, a certain amount of money that the game has to make, based on the attendance that day. If the host or hostess makes the quota, then they receive not only a higher hourly rate but also 10 per cent commission of everything they go above the quota, so it is an incentive system based purely on bucks for people working in the games.

One more question, anyone? Right over there.

FROM THE FLOOR: What per capita do you aim for in your game operations?

MR. LUNDQUIST: We are budgeted to do \$2 next year. Our budgeted goal was \$1.45 this past season, and we succeeded in surpassing that.

O.K., I think that is all the time we have for questions. It is nearly five o'clock.

On behalf of Gary and myself we would certainly like to thank you for coming and for your attention. Thank you.

... The workshop adjourned at 5 p.m. ...

ENTERTAINMENT WORKSHOP

THURSDAY, NOVEMBER 18, 1976

LA GALERIE III

The Entertainment Workshop convened at 8 p.m., Walter Heeney, Amusement Business, Nashville, Tennessee, presiding.

CHAIRMAN WALTER HEENEY: Good evening. I am Walt Heeney, publisher and general manager of Amusement Business, which is a division of Billboard Publications, Inc. We have what I think is a very well-rounded program this evening, representing almost all facets of the park and attractions business.

Our first speaker, Jack Rouse, is director of Kings Productions, the creative arm of Taft Broadcasting. Jack's department is in charge of the architecture and live shows for the company's parks.

MR. JACK ROUSE: For those of you that don't know, Taft Broadcasting Company is a multiple park chain, owning, of course, Kings Island in Cincinnati, Kings Dominion in Richmond, and Carowinds in Charlotte, North Carolina.

Kings Productions, the centralized division which I head up, is a staff which functions at the group level. It was centralized primarily in the beginning for reasons of economy and quality as well as control, and also to take some of the burden of actual production work off the park. Kings Productions coordinates live shows, supplies all of the art and design, graphics, architecture, art work, animal training and zoological supervision for all three of the Taft parks.

It is generally our view that the entire park is really one live show, and in this way we have at Kings Productions not only the live show staff and artists, designers, choreographers, set people, lighting designers, and our own costume shop, but also architects, graphic designers, sign designers and the rest. We supply all art work to the parks in addition to the shows. However, tonight we are here to talk about live shows.

Basically our function is simply to provide, in the area of shows, that balance that subscribes to the same basic philosophy that we have operated since Coney Island (the Cincinnati park which preceded Kings Island), which is simply to provide enough entertainment so that those people who are not ride-oriented can still spend an enjoyable day in the park.

In a pay-one-price situation it has always been our feeling that shows are an integral part of that admission charge. It certainly, we think widens the park's appeal and opens up the variety of types of audience who might attend a theme park as opposed to one which did not emphasize shows. In addition though this is nothing you could ever prove on the bottom line, I think it is a general belief that shows increase the length of stay in the park, which contributes to a larger per capita. When all else fails, and even if they are lousy, shows provide a place to

sit down and, in the case of the inside shows, it is a place to cool off for a while.

This balance is something that has been drummed into my head ever since I was first hired by Gary Wachs in the last year of Coney Island before Taft opened Kings Island in Cincinnati. The balance then that I refer to really is a balance of three basic elements, of rides, shows and attractions, excluding of course food service and merchandise. At Kings Productions we also do attraction-designs, and by that I mean dark rides, walk-throughs, films and special exhibits.

Due to our tie with Hanna-Barbera, a Taft subsidiary which produces TV cartoon shows, we have developed several non-live, non-ride attractions, such as Yogi's Cave in Richmond, which will probably some day be duplicated in the other two parks. This is simply an old-fashioned walk-through, taking off on Yogi Bear, the Hanna-Barbera character.

Within the shows themselves, there are four areas I have always stressed to the people who work in shows that we must balance in:

First is simply music versus non-music shows, and it is very self-explanatory. By non-music shows we mean magic shows and air shows and melodramas and shoot-outs and old time vaudeville and fireworks.

Second within the music area we must balance between various types of music, in order to appeal to as broad a base as possible -- pop, Broadway, Hollywood, rock, Country and Western, Bluegrass and the rest, and also to try to achieve some balance between live shows in the true live sense of the word and mechanical shows, shows such as films, large slide presentations or, as I mentioned earlier, walk-throughs and dark rides.

And finally, some balance between people shows and animal shows, whether they be dolphin shows or bird shows.

I will briefly run through the quantitative mix of shows we have in each of the parks, in order to give you a better idea about what I am talking about. For the purposes of this, I'll lump Kings Island and Kings Dominion together since they are similar in size and somewhat similar in terms of attendance patterns.

In the live show program at Kings Island and Dings Dominion we have strived for four to five hours of live entertainment. If you went to every live show in the park and sat through from beginning to end, you should be somewhere between four and five hours of entertainment.

The average live show seasonal staff in each of these parks is about two hundred. The hourly live show capacity is about 7,000 an hour in those two parks, operating with a budget of about three-quarters of a million dollars in each of them.

Carowinds, a slightly smaller facility, runs about two and a half to three hours of entertainment. It has about 100 live show employees and runs 2,500 to 3,000 hourly capacity and operates at slightly under half a million dollars each season.

Kings Island has a stage show which is traditionally "Holly-

wood" or "Broadway" and this past year was extremely "red, white and blue," plus a clown band, a hoedown or Country and Western and Bluegrass show, a bird show, the Kroft puppet show (which is our only contract show in the park because everything else Kings Productions produces), a large pop music amphitheater, a dolphin show and, of course, the walk-around Hanna-Barbera characters.

Kings Dominion has a stage show, once again Hollywood or Broadway-type, a clown band, which is a participatory novelty up-and-down-the street routine, a hoedown, Country and Western, Bluegrass, the bird show and the dolphin show. This year we are experimenting with a Hanna-Barbera puppet show, nothing on the size of the Kroft show at Kings Island but simply trying our hand at puppet shows ourselves to see how well that goes. Kings Dominion also has a Dixieland band show, a pop music show and a large film presentation featuring a 70-millimeter film wraparound ride-the-roller-coaster-shoot-the-rapids.

The film has a high initial investment in terms of producing the film but once it is running it is one of the cheapest shows you can produce because it requires only a projectionist and a couple of usherettes, though we also include the Hanna-Barbera characters.

Carowinds, a slightly smaller park, has a stage show, once again Hollywood or Broadway, a saloon show which is sort of a country take-off of Hee-Haw, the bird show, a pop music show, Hanna-Barbera puppet show, and the Hanna-Barbera characters. Carowinds is our only park with a large 7,000 to 10,000-seat amphitheater dedicated exclusively to name entertainment. I will return to that a little later and speak about name entertainment and stars in our parks, since it is something that is somewhat controversial for parks who have tried it. These slides will illustrate the types of shows we have.

(Slide presentation, with accompanying remarks, as follows).

This scene is the interior of the Kings Dominion Theater, which is identical to the Kings Island Theater, in terms of flying lines, proscenium opening, pit and the rest, making it very easy to move the shows from one park to another. This slide looking at the audience, shows what you can do with carpet and church pews. We stole this one from the Opera House at Opryland.

(More slides) Saloon show, another saloon show, risque for a family park. Clown band. The air show, which exists in all three parks, consists generally of the three elements: the dog-fights, which are the biplanes doing simulated World War II activities; the parachutists, sky jumpers and, of course, the hot air balloon, this being a sponsored show.

Outdoor magic show. Scuby-Doo, a Hanna-Barbera character and lovely assistant. Red-white-and-blue-show on the Kings Island mall, or in the Coney mall. Here, we made a colossal mistake twice: we tried to put a show in the thrill ride section of the park. Our experience has been that nothing is more disastrous. People who are in that area of the park are not interested in sitting down and listening to the singing and dancing. They are there to ride rides.

(More slides). Bird show. We produce our own bird shows. Every winter 67 macaws are flown to Cincinnati and three people

do whatever one does with 67 macaws all winter. Fife and drum corps, just for the Bicentennial, a one-shot show. Hoedown in the woods at Kings Dominion, and this can be duplicated at Kings Island and a similar facility at Carowinds.

In terms of all of these shows, we have divided them into a couple of types: atmosphere shows or to fully produced, high impact shows.

High impact shows cost more money and are generally in enclosed theaters or very well designed outdoor amphitheaters. They almost always require singer-dancers, multi-talented performers, with some sort of musical accompaniment, either a pit group or a backup band of one kind or another. They are fully costumed generally with changes, full sets and lighting if inside. They generally involve from a production standpoint -- and this is very important when determining budget -- the work of a director, choreographer, musical director, set designer, costume designer, costume shop and the necessary technicians. Generally they play or are designed to play to large audiences.

Atmosphere shows, in our terminology, are those in some sort of casual, usually outdoor, setting. The performers are generally one dimensional and self-contained. That is, it's a Bluegrass band where the guy who plays the guitar also does the vocals. They generally do not require musical backup, have less elaborate costumes, generally no changes, little or no scenery or lighting, and require only the work of the director and/or the musical director. They traditionally play to much smaller audiences than do any of the large high impact shows.

High impact shows are those shows that are memorable. People leave the park hopefully wanting to see again. It makes the park something special and in some cases may even be a reason in itself for visiting the park.

Atmosphere shows, on the other hand, help the atmosphere, the feeling of the park. They contribute to the life and the excitement of the park. Like the landscaping, they help make it a beautiful, more attractive place to visit. However, they are seldom a reason for coming to the park. And, while they can add a touch of individuality, such as the clown bands or the Hanna-Barbera characters, they generally are there for just what their title implies: atmosphere.

In the early days at Kings Island we were about 99.9 per cent atmosphere and one per cent high impact. During the last two or three years at Kings Island we have slowly been phasing out, for budgetary reasons, some of the smaller shows and taking some of those dollars and putting them into shows which we feel have a larger impact.

High impact shows to us are stage shows, saloon shows, name entertainment shows and large animal shows. Atmosphere groups, on the other hand, are generally folk groups, barbershop quartets, Dixieland bands, small magic shows, although large magic shows in enclosed facilities are obviously high impact, and some of the smaller animal shows.

We have found that some of our atmosphere shows -- magic shows, puppet shows, melodramas, specialty acts, gunfights --

wear out after two or three years. The gimmick itself becomes something that we or the audience or the patron are so used to that they almost have to be changed. Consequently, many of our specialty, non-musical gimmick shows are changed with some regularity.

The Marty Kroft Puppet Shows at Kings Island will exist next year, probably the following year, but may or may not continue after that. Of course, the Krofts were into Coney Island with their puppet show long before Kings Island was built.

Name entertainment is a very controversial area. Anyone who has been associated with name entertainment or star attractions in parks probably can argue on either side of the question as to whether or not it is doing what it is supposed to do, whatever that is. Everyone everywhere has had a variety of opinions on it.

It is of course a marketing gimmick. When you make it with a star, you generally make it very big, sometimes bringing, 10, 20, 30, 40, 50,000 people into your park who might not otherwise be there. There is no question that with a big name star you have drawing ability, which is the primary reason we got into the name entertainment business in Carowinds. Also, there is a certain awareness created for your park as being a facility which stars like to perform in, which is good for image. Frankly, when we bought Carowinds we needed a big image-grabber, something that would get a lot of press very quickly. This is one of the reasons we went into the Palladium name entertainment program in that park.

Next year we are trying a slightly different approach. The big star shows have normally been included in the pay-one-price admission, but next year we will put on a modified pay-as-you-go basis, with a slight additional charge on those days when there is a star in the park. Also, the number of name entertainment acts will probably be cut down, going for names that will draw more people.

It is a very hard thing to measure. It is something that every park's live show directors are still charting.

There are of course those special promotions which come up on a one-shot basis, generally in association with some kind of discount program in the park. They are novelty acts, such as the September or October thrills weekend on which I book the human cannonball, sky acts, trapeze acts or circus acts for an entire week. The Country and Western or Bluegrass week, which is also held in some of the parks, booking in solidly nothing but Bluegrass and country generally in conjunction with some kind of a promotion.

Special promotion acts and name entertainment are really more marketing oriented than they are live shows, although none would depreciate the value, particularly of stars, as far as being a name entertainment attraction.

I would like also to speak just briefly about the physical plant. It has always been my belief, particularly if you are dealing with high impact shows, that without the proper physical plant, one that can give you the kind of high production value that you need, it is really almost impossible to make a high

impact on your audience with your show. Indoor shows, almost by necessity I think in a theme park, put a great deal of emphasis on scenery and costume and glitter and flash. This costs money, obviously. Money to build the facility and then of course money to mount productions year after year.

When I first entered the live show business at Kings Island in 1972, there weren't many theme parks who had large live show programs. Now there are. Make no mistake about it, everybody in the profession knows it, live shows in theme parks have become a very, very big multi-million dollar show business experience.

Kings Island has a 1500-seat theater, duplicated for Kings Dominion, both of them buildings at about \$1.7 - \$1.8 million. It has a puppet theater which seats 1,000, Kings Island has a hoedown which seats 750, a dolphin arena which seats 2,500, and a bird show which seats another 1,000. Kings Dominion has the identical theater, an outside puppet show seating about 400, a film theater which is enclosed and air-conditioned, very important in indoor shows. The need for audience comfort is something which we often forgot. It is crucial. We have gone back to every single facility we built in 1972 and put a shade structure over it, because without some kind of audience cover, the show itself is diluted considerably as far as its impact is concerned.

Kings Island has a 750-seat hoedown in the woods, a 2,000-seat dolphin arena, a 400-seat bird show arena, and on and on and on.

Carowinds, of course, has basically the same except on a smaller scale in terms of quantity, and finally a 7,000 - 10,000-seat amphitheater for name entertainment.

The construction of all these physical plants for the three parks is slightly over \$10 million. Obviously they wouldn't be replaced at that today. They range from the high of Kings Island and Kings Dominion Theater, \$1.7 - \$1.8 million, down to a hoedown in the woods which may cost as little as a few thousand.

Again I stress the importance of audience comfort in these. It is something where we have made tremendous mistakes in the past. We had a recent example in one of our parks where a facility may or may not have funding as a capital project. If we cut out the audience cover, we could perhaps afford it within our operating budget. Well, if we cut out the audience cover, we might as well not build it. It was on that basis that our decision was made.

The live show department at Kings Productions, as distinguished from the art and graphics and architects and all the rest, basically works for the general manager of each park. It is their charge, our charge, to produce for the GM the shows that he wants for his park every year.

The writing, the conceptual work, the production, the design, the direction, the choreography, the musical arranging, the recording when necessary, the supplying of the physical production -- we job our scenery out, we do not run our own scenery shop although we do run our own costume shop for a lot of reasons -- is all the charge of Kings Productions.

In a multiple-park situation there are certain benefits that accrue from this. First of all, we can share our experiences, which I guess is the most important thing of all. Having made a mistake at Kings Island or Kings Dominion or Carowinds, we are probably hopefully going to make the mistake at that one park and not repeat it in the other two.

Secondly, particularly with the two parks that have identical theaters, it is possible to move the production from one theater physically to the other theater after the run has been completed with very little trouble. Our general pattern has been, since the theaters are identical, to open it at one of the large parks, then move it to the other one, then cut the scenery down and move the production on to Carowinds. This is something we are beginning to explore more and more for all three of the parks.

In addition, of course there is a live show director in each of the parks. Basically this position is a management position, requiring some theatrical background. The primary responsibility of course is to keep the shows up, which is the biggest problem in live shows in any park. Writing and producing the shows is simple compared to the problem of keeping a group of 18 to 23-year old kids up for show No. 897.

Also the live show director in the park is involved in the audition tour, casting, rehearsing, initial writing of the show and so forth. We meet on a regular basis at least monthly, the three live show directors and the live show staff from Kings Productions, in order to determine what the problems are, try to set policies, particularly wages and salaries. If all three of our park general managers can't agree on how much they want to pay live show personnel, we have a rather difficult time in operations when you tell a kid that he can make X for the same job that he can make X-plus-20 at the other park doing, so we have tried to keep this coordinated as much as we possibly can.

One of the biggest problems for Kings Productions or for any production unit, and anyone in production knows this, and this is the great horror of live shows and I suppose the great excitement of it, too, is that there is simply no formula for it. Every season is a new season. As somebody much wiser in theatrical matters than I once said, every new production is a roll of the dice. As Moss Hart said when "My Fair Lady" first opened, the show business is 99 per cent luck and one per cent talent.

If there were formulas for successful shows, no one would lose a dime on Broadway and no one would lose a nickel in movies, but as you know, millions of dollars go down the drain every year as great theatrical minds make a bad judgment as far as what the public wants. This is something we face on a year-to-year basis, something that is never going to go away.

In trying to determine what sort of mix we are going to have, the cost is perhaps the most important bottom line consideration. Live shows are not revenue-producing, as we all know, and so we must look at our costs and try to decide exactly at what point does the show become not worth that amount of money.

There are two costs we deal with in our organization -- the actual cost of producing the show, scenery, costumes, salaries, all the rest, and then what we call cost per viewer. Take the

total cost of that show and take the total number of people who saw it during the given season, and you have a cost per viewer figure. This ranges in our park anywhere from a penny and a half -- that's the bird show because birds work for peanuts, which is not supposed to be funny and generally isn't -- all the way up to the stage show which generally is 20 cents or more per viewer, depending upon the theater.

Atmosphere groups, small groups in the park, tend to appear financially attractive because it is a lot cheaper to put together a hoedown than it is to mount a stage show. But, while it may be considerably cheaper at the production level, at the cost per viewer level it is often the highest, because atmosphere groups by their very nature play to smaller audiences. One of the problems that we are now confronted with is trying to decide exactly where does the line end between atmosphere groups and large outdoor groups in terms of where the dollars are going to go. Therefore, the cost per viewer is a very, very important factor to us in a live show mix.

The same thing is true for name entertainment. Nobody would book anyone into their park if they didn't think the individual was going to fill the particular facility, but a lot of people have gone down, too, on that one, trying to second-guess exactly how many thousands of people would come out for a given star.

Our audition procedure is not unlike everyone else's audition procedure, I am sure, except that in a multiple park situation you do a little more of it. We auditioned last year 4,600-some odd people in about a 28-day period. Anyone who is in shows knows that there are plenty of people who want to do it and a hell of a lot fewer people who actually can. We audition in all of the major cities where we have parks, most of the major universities within a hundred or 200-mile radius and, of course, New York, Chicago and some of the other big talent centers.

There is great competition now in the theme park business. In 1972 it was a big deal for a college kid who was interested in theater to get a job working in a theme park. It is no big deal anymore. There are many of us supplying thousands and thousands of jobs for people, jobs that didn't exist years ago. Unlike other operational departments, most people in shows departments are there because they might like a career in this area, one way or another. This is not always the case in rides or foods or merchandising games or the rest. This causes some advantages and it causes also some very definite problems.

Having come into the live show business in theme parks by way of academia, I have also always felt that there is a certain obligation on the part of the park as far as a training facility is concerned. Most of us who have large live shows hire primarily college or college-age performers. The opportunities provided in theme parks simply were not there ten years ago. The serious theater student who can go out and get \$150 -60 -70 -80 -90 -whatever it is a week for performing, ten years ago would have been lucky if working summer stock got \$10 a week and got to walk the star's dog on alternate Tuesdays.

Consequently, the live show business in theme parks has had an enormous impact on the training of performers for the performing arts. There are literally hundred of musical theater students now working in New York and in Hollywood who, if you read

the program credits in Broadway shows, had a great deal of experience in theme parks in the last four or five years. If anyone can get through a summer of theme park, probably they can get through what they all pray for, a long run on Broadway.

As we all know who are involved in this, the glamour of show business wears very, very thin at performance number 345. When you figure that the average kid who works in a theme park probably ran a show in high school or college six, seven, eight, nine, ten times, he hits that the second day in a theme park, and begins to decide that maybe this isn't the career for him. I think we do a service to that extent. To the audience, probably.

Shows are labor intensive, as we all know, and that causes some very serious economic problems at times.

Production costs in shows, like costs in construction, are soaring higher, higher and higher. Something has to be done in order to spread these high costs over more than one season and more than one park, and that is our charge at Kings Productions.

Our guides are not perhaps as concrete as they are in rides or the per cap department. We can look at cost per viewer and cost per patron. We can stand in the audience and see how many ovations it gets or how loud they are clapping. We can see what percentage of the gate we get into the show, which is important, but perhaps more importantly, what percentage of capacity that show is playing to. And of course, we rely on market surveys for general impressions of the public's reactions to our shows.

Thank you.

CHAIRMAN HEENEY: Thank you, Jack. That was excellent.

As most of you are aware, most parks were historically rides and games because they generate most of the revenue. In the last 5 or 10 years some parks have backed into the live entertainment area, some considering it a necessary evil. However, there are five or six parks in the United States that have been strictly around entertainment and, believe it or not, don't have any rides or games.

Our next speaker, Tom Pauley, is vice president and general manager of Ponderosa Park, Salem, Ohio, which is exclusively a live entertainment park. Tom.

"The Program at an All Entertainment Park"
by
Tom Pauley, Ponderosa Park, Salem, OH

MR. TOM PAULEY: I might comment, coming up and speaking immediately following the gentleman here from Kings Island, they probably spill more, lose more money in a day than we take in. I don't mean lose it; I just mean not accounted for!

But, seriously, we are all basically in the same business. We are all, whether amusement park or theme park or whatever, vying for that portion of the general working man's dollar that he sets aside every year to spend on entertainment and recreation. So we do have something in common.

Ponderosa Park is located in Salem, Ohio, about midway between Pittsburgh and Cleveland, around the Canton-Youngstown-Akron area. We have an 87-acre facility. It started out years ago as a swimming hole, picnics, no entertainment at all. Back in '65 we felt that we had to diversify because a lot of the companies had ceased to have their company picnics, which we depended upon quite heavily. A fellow talked us into putting in country music shows, which he promoted. Fortunately, for us, he was not real successful and left midway through the second year.

So, we backed into the country music business. My parents, my wife and I had to take over just as a means of self-preservation. But we saw that it was a good idea. We saw that it needed some changes and country music was really just coming on the scene. We built an all-weather theater which seats 2500 under cover and a stage in front of it. This protected us from the elements, which was one of the main factors in causing the original party to give up. When you have rain on 13 out of 16 Sundays, it is tough, as you well know.

Our operation has a format of country music and camping. We have about 400 campsites in the park. We have everything from motor homes to tent campers. This also came about as a back-door type of operation. Most campgrounds are built and then they bring in talent or some form of entertainment in order to fill up their campgrounds. After we started country music shows, people started coming from further and further away and asked if they could park overnight in the field with their pickup trucks and trailers. The next year we put up about 25 electric outlets. Business grew. We had to enlarge the campgrounds because we now have people that make regular visits to Ponderosa Park and spend a week or weekend. They come from Canada, all of the eastern states, and as a matter of fact from Spokane, Washington.

We have along with the camping facilities a swimming lake, a fishing lake. We have a chuckwagon where we have our fast food service. We installed a building we call the casino, which is filled with game machines and a jukebox that has mostly rock music on it because in the country field the majority of the people that we are appealing to are the middle working group, not the kids. They come along only because Mom and Dad do, and we try to keep it as a family type of operation where they can bring the kids. They wanted something to do so we give them something to do while the parents enjoy their form of music.

We also have a trading post which is open the year round. This has a record shop, souvenirs, Western wearing apparel and clothing store.

Our format is country music. We operate from about the second week in May through the first week of October. During that period we put on 23 shows. We operate on Sundays and holidays only. The park is open during the week for camping and recreation. We also have our Red Garter Saloon which has entertainment on Friday and Saturday nights.

Our main forte is the country show on Sunday. Now, unlike your type of operations, talent to us is the only draw, so we have to have name artists, name attractions, every Sunday in order to induce the people to come to our park.

To supplement headline artists, we audition in the first two weeks of May young aspiring talent for our Ponderosa Players. Also, we audition would-be country stars from Pittsburgh -- we call them local but they may be from Pittsburgh or Cleveland or West Virginia, Wheeling or somewhere, and we use these artists to supplement our Nashville acts that we have every Sunday.

Our shows begin at one o'clock every Sunday afternoon or holiday and run continuous for seven hours. Now there are two complete shows during this seven hours. It is a repeat halfway through the afternoon, with about a half-hour intermission. We have usually about three or four bands, maybe two or three additional singers that are backed up by our staff band, and then our Nashville act.

We have found that we have been most successful in using strictly the country music radio stations to advertise. Sometimes they are not the largest listening audience, but we know that anyone that is listening to a country radio station is a potential customer for our country park. We also have used TV programs such as the Porter Wagner syndicated show, Hee-Haw, and some of these other country shows.

We have also gotten good publicity from the area's major newspapers. Being strictly country, we are a little unique to most people and we have been very grateful for a number of articles that have been written about Ponderosa Park in the Cleveland Plain Dealer, Akron Beacon Journal.

We have personal contact with a lot of our customers. They have the feeling that this is their park. They want to see it continue. This is something that has been very gratifying to us. As the people are leaving, they go out smiling, they wave and say thank you for having a place like this.

Our biggest problem, and I imagine it is the same thing for each of us here, is getting that person to come to the park for the first time. There are many ways that we have looked at this. You have your advertising and so forth. By diversifying your product, you being primarily amusement parks, by using some form of live entertainment, whether it be country or pop or jazz or rock or whatever, you can get that person in that said I have been planning to come but just had never gotten out there. It is going to be a benefit to you and help each and every one of us have a more successful operation. Once you get them in, then it is strictly up to you and your staff to make sure that they have had a good time, been treated like a customer, and want to return. Thank you.

CHAIRMAN HEENEY: Thank you, Tom.

Equally important to the type of entertainment you present is the staging you use to present your entertainment. It is like a ring; you can buy the most expensive or most beautiful diamond that is available but if you don't have the proper mounting, the diamond is not going to be shown off.

Our next speaker is a professional in creating the setting for the diamond entertainment that you might buy. He is vice-president of Technical Art Productions, which is in Nashville; also professor of drama and design at Vanderbilt University. He has had 17 years of design experience and designed many of the

sets at Opryland. His firm has done the set design for many of the syndicated television shows such as the Porter Wagner, the Marty Robbins and Dolly Partin shows. They also get into some exotic areas like redoing the interior of homes and theming restaurants. Skip Schulte, please.

MR. SKIP SCHULTE: I want to talk basically to those of you who do not have a show and are thinking about putting a show in. If you want to produce a show at your park you must realize that you are going into the theatrical entertainment business. It is a different ball of wax from a standard kind of amusement park operation.

If you decide you are going to have a show, there has to be, first and foremost, a total show concept. You can't just hire an architect, build the theater and decide that it is time to put a show in it and see what happens.

There is a story about a New York landowner, an entrepreneur, who built a movie or theater palace back in the 20's. He did so with one of his architect friends, got it finished and brought in the first producer. When they got to the stage, this producer looked and looked and finally asked, "Where are the dressing rooms?" These had been forgotten in the process, as had a lot of other support facilities.

In the park, whether you are a one-price park or a charge per attraction, you have got to establish the relative importance of these facilities and how much you are going to put into the facility and the show. From this you will derive a budget, split probably between capital investment for the facility and for production expense. The production expense can get horrendous.

First you decide what your show is going to be: scripted musical, revue, hoedown or atmospheric type of show, comedy or melodrama or possibly specialty acts that will round-robin. Then you plan the space and support facilities, the scenery, the setting to take care of all of these acts.

If you have a facility that is accessible and can be used for other purposes in the off-season, you must consider where to put what is on stage. What do you do with the scenery if you want to have a party in the middle of the season or accommodate the company which wants to rent your facility. There is also the possibility of course of meetings and maybe even television shows going into that facility.

If you have an existing facility, you have a set of parameters with which you can work. If you are considering a new facility, then it is a whole new ball of wax. After you have decided what kind of show you want, then you decide what size of show you want, number of cast, how many men, how many women, how many dancers, how many singers. Musicians? Where do you put them? How many of them are there? What instrumentation is there? How many amplified instruments? What kind of sound reinforcement? You throw in a grand piano or two, a Hammond B-3, several guitar amplifiers, and you create a monster amount of square footage to deal with, as well as keep your actors and singers and dancers there.

Let's think about the floor. Most architects pour a con-

crete slab. That is great for elephants but not if you are a dancer. Say you are doing a musical revue. In an average season of -- somebody pick a number -- 115 days in a season, with a half-hour show ten times a day or an hour show five times a day, you multiply that out and you have got dancers on that stage 560 hours dancing. Do you know what 560 hours of shin splints is like? Not very pleasant. You will not keep your people on those stages if they are concrete. There has to be a wood floor or some kind of absorbent floor for them to work on.

You have got to have some place for the scenery to go if you are using moving scenery: either up to a grid, offstage into wings, and there has to be enough space to move the scenery off.

At one particular facility I dearly love, if you go off left, you run right into the electrical console, flatdab. I have seen a lot of people in the blackout go from light to dark and right into the corner of the cabinet. Wrap it with foam, do everything you can, but it is still there.

How far are the dressing rooms from the stage? Many shows require quick changes. In designing the set that you are going to put on that stage, where do they change? How do you get them there? Is there space for costumes to be left, to be stored, to be locked up? In the process of cleaning and maintaining a facility, things happen to walk off. You have to have a place to secure everything that you have and are using in that show.

Is there a place for the stage manager on the set somewhere? This magical, mystical person who has all-encompassing authority can't do a very good job if he can't see the show.

Lighting is probably one of the most complex and difficult things in the theater. It does not have to be complex, given the right amount of equipment. Some people say that you can get away with skimping on this particular aspect of it. O.K., maybe you can, but you will soon find out that you will want to go back and add all of those things. It is a matter of competition especially if somebody else has it. I can't emphasize enough not to cut out on lighting.

As far as I know, most indoor shows in parks are in proscenium format. That is, we have a picture frame stage with stage curtains, et cetera. Some of them use unit sets, that is, a set of platforms, multiple levels, where directors will sit and choreographers will work their dancers down front generally. You might have a moving set. This could be with drops that come in, wagons that come in from the sides, or if you are really super-sophisticated, you might have turntables, treadmills, slot wagons, all kinds of things.

Structurally, you can build scenery outdoors. It may look the same as what is indoors but its methods of construction are totally different. It must be durable. If you think 500 or 800 performances indoors is bad, try that same number of performances outdoors. You not only have actor misuse, not intentional but it happens, you also have the wind and the rain and an occasional tornado or hurricane, depending upon where you are. Hopefully it doesn't fall down or blow over and no one gets hurt, but wind can do strange things to what you think is the absolute smallest unit setting outside, and you must be extremely careful with it.

With dancers outside, you have a compounded problem. One is the wood floor, previously mentioned, and, two the wood floor has to be able to withstand the weather.

There is no magic formula. Each show is a total concept, a concept within itself. You have to treat it exactly as that. How do you accomplish getting a set built? Well, if you are fortunate and have an in-house designer, that is super. Hopefully, you have an in-house construction staff to do it.

Suppose you don't. You design it or you can farm it out. You can farm it out in a couple of ways. You can call somebody like me or any number of other scenic shops in the country and say here is a set of drawings and give me a bid on it. They will give you what they consider a reasonable bid, but I would bet that as the purchaser, you would say, "My God, he's crazy. It can't cost that much." But it can. Scenic houses have certain things to pay -- salaries, overhead, FICA taxes and workmen's comp insurance and liability insurance and all these other things. They are all in that bid.

If you decide to build it in-house, they are still there, too, except you don't think about them because that may not be part of what you have to worry about.

You can go either way, in my opinion, and I will bet you that the cost will remain, if you actually get down to it, just about even dollar for dollar.

There are ways you can save money in building scenery if you do not have an in-house designer. If you are a small park, bring in a designer to do it, where you can contract the design. Secondly, you can save if you bring the designer to your facility and build it on site under his supervision. Then, it can be built by a group of people which you hire, young collegians or union carpenters, under the designer's supervision.

There are shortcuts that would give most construction people an absolute fit, especially with indoor scenery. Let them have a fit. Scenery has stood that way for years. It will stand up to this number of performances. Broadway does it year-round.

This way you bring in one man and maybe his assistant or two. You use your labor. The possibility of lack of communication, mix-ups in communication, is greatly shortcut. If you run it out to a scene house, there are always those chances.

The other possible in-house solution is to use the maintenance department. This is all well and good as long as they know in November that they have to do it and can schedule it. It is impossible to dump it on a maintenance department in March. They are not geared for it. You are not geared for it. And there are going to be some bad feelings.

Toward the end, no matter who builds it, maintenance will probably end up helping with final touches. I have never worked on a show that it all got done two week ahead of time like it was supposed to. There are always those undefined, unexpected, last minute changes that happen.

One of the advantages of bringing in somebody, if you are not

familiar with theatrical products, theatrical services and theatrical supplies is that these people, whoever they may be, know where to find the odd thing in a hurry.

I think one of the classic examples I know is that somebody asked the Opryland purchasing department for something called an electric hen. It is quite a legitimate object, an incubator, but they didn't say that was what it was. Purchasing spent three weeks trying to figure out what an electric hen was. That's no different than my asking for solastic or some other strange theatrical fabric that you are not used to finding. A professional scenic designer can save you the money that he costs by being able to find quick sources, know where they are, and use all the construction methods that are typical to his craft.

The last advantage of building it in-house is you don't pay sales tax on it as a purchased item. It is something you build for yourself. Hence you have got five per cent or seven per cent, depending upon where you are, difference in cost right there.

If you want to do it in-house and you feel qualified to do it, fine. I would suggest that you bring in someone to look at those plans. You can get so far into the forest that you can't see the trees, to use a well-worn cliché. I can think of one park - represented here - where there was a bunch of "not in contract" little parentheses on the drawings. It was for an outdoor facility. It had this great door in the center of the back wall which was a storage closet, and in it were all the air-conditioning and all the circuit breakers, the water heater, and a few other things. It would have been marvelous if there had been an entrance to the stage. It didn't have a backstage crossover, either.

Down the line a little further in another NIC item, it said "Affix Cyclorama to back wall." When I asked the architect, he said, "Yeah, nail it up." Now if you want to nail up the cyc up over your circuit breakers and water heater, that is fine.

Things like this can cause you all kinds of headaches if you don't spot them.

Please, if you are going to invest in scenery, in a facility, in a show, get the most you can for your dollar. You may spend a little more, but get experienced designers whether they be outside consultants or your in-house people with experience. And, try to believe them.

Now, people like us that are theater nuts are exactly that. Sometimes we are a little nutty and we all admit it, but we have seen the ropes and we try to know the shortcuts. In the long run I think you will end up with a much better show if you will enlist some help and let somebody check over the architect's plans. Thank you.

CHAIRMAN HEENEY: Thank you. Our next speaker, Dave Belancon of David Belancon Management Company, is the manager of Blackstone, Jr., who will be on the show later this evening, and also of Michael Dean. He is going to talk briefly about the use of magic in your park.

MR. DAVID BELANCON: I started out as a theatrical agent....the beginning of this year I went into management, predominantly to handle Harry Blackstone, Jr., and direct Blackstone Magic Enterprises, which is the creative wing where we design illusions for parks, premium companies, etc.

Harry Blackstone, Jr., is the son of the Great Blackstone. It has only been about the past six or seven years that he has gotten back into the live entertainment and creative end. Prior to that he was general manager for the touring companies of "Hair," was the exhibiting convention director for the Tupperware Division of Rexall, and he was also associate producer of the Smothers Brothers show. We did our first park show as far as live entertainment about three years ago at Sea World, San Diego.

Magic has been a very predominant part in a lot of parks. Package magic shows were initially put into their parks. Mark Wilson has a number of shows. Paul Osborne has several in-house productions running 10, 15, 20-minutes on an hourly basis.

The fact that these contracts have been renewed and that they have expanded into many different parks has proven these shows to be a vital portion of the total plan that you have in a park, though packaged programs are not the only way you need to go.

Several parks have also taken magic and incorporated it into the other types of shows. This is a way of revitalizing what you have been running and maybe is losing a little bit of its appeal, or coming up with a different way of creating, putting your audience into the show, and other things like that.

Some examples are the new make-up show at Universal, which has a magical changing head to introduce the show and then uses an illusion at the end of the show. Sea World has put magic into their sea lion show. We have four illusions operating both at Sea World of Ohio and Sea World of Florida in their ski shows. At Marine World in San Francisco they put a girl-to-sea lion illusion into their lion show.

There are many different ways that you can take magic and put it into something where you may not think it would work. They have several different tricks performed by the sea lions. It creates a new dimension. It is not the same show that you see in every single park.

One of my favorite shows that involves the art of illusion is Disney's Haunted Mansion, basically a pure illusion show which gives the effect of the ghosts.

People attending magic shows are willing to give themselves over to you and your creative processes to make them have a good time. Magic becomes, in our opinion, a very high impact presentation because you can do things with magic that people are going to be amazed at. They are going to tell their friends. It is something that they talk about, and based on that, by putting it into either one production as a package or into several different shows, you give yourself another reason for getting the people to come back or getting them to talk about the show and talk about the park.

Magic appeals to all ages, all countries, all people. They understand the effect and it is something they can see, it visually happens in front of them, and it works with all age groups. Magic also gives you several side benefits. You can put it in with your marketing campaign if you have an in-house personality magician. He can go out and he can do television shows, group meetings, conventions, travel conventions, etc. This is going to generate the interest in the show and get people to come in to the park.

Also, you have the area of merchandising. I know parks that have their own magic shops in the parks. By having a magic shop and magic-oriented show, you can increase your revenues. Or if you don't have a magic shop, you can create a stand to sell magic tricks.

Most parks really want something spectacular. That is what really gets the people to go out and tell their friends about it. You can use animals, particularly lions, cats, tigers in a disappearing act.

For the two Sea World shows we have created one brand new illusion which we call a Two-by-Four. We have also brought in a disappearance illusion that has never been performed in the United States before. People have yet to figure out how it works, and the most amazing thing about it is that 30 seconds after the disappearance, the character appears 150 feet out over the water on a ski jump. Those are the types of things that your people we know are going to go out and talk about.

Magic is not just magic but the art of illusion. Magic is only the entertaining presentation of special effects and apparatus, which means you have to look at how you are going to present the magic that you provide for your park.

In the package show, you can have a tape with both voice and music and performers presenting the illusion. You can also go with a character. Several parks have a Merlin character, in the Paul Osborne shows, it's a puppet.

We prefer the personality form, where you have a magician or a host who creates a rapport between the audience. The newest show that we have, which we are just putting together for this year, is a remake of the invisible man. It uses both the host, who can create a rapport, and in addition uses members of the audience. We take a man out of the audience and recreate the appearance of the invisible man. All things like that that are unique, and really tend to strain the imagination of the people, cause them to return with other people or talk about it to other people. Thank you.

CHAIRMAN HEENEY: The next gentleman to speak is no stranger to most of you. He has been active in the association for years. He is owner-manager of Geauga Lake, Mr. Gasper Lococo.

MR. GASPER LOCOCO: Geauga Lake is located about 20 miles from Akron, about 20 miles from Cleveland. Sea World, Ohio is our neighbor.

We got into the entertainment business real, real cheap. In 1969, when we took over the park, we wanted to get in the live entertainment business, but as all parks our size, we didn't have

the money to do it. So, we started with high school bands. They performed 15 or 20 minutes, walked up and down the midway; and we stamped them and we let them ride the rides. That was the extent of our entertainment business.

In 1970, we budgeted \$10,000 for entertainment but scratched it in lieu of a ride or another facility. That is the problem with a small park. You always are looking for things to spend money on. When you buy a ride, you can depreciate it over seven or eight or ten years. When you get into the live entertainment business, it's cash outlay that year.

So, accidentally, our group sales manager came up with an idea of fun bunch characters. In 1971 he went down to the games facility, got a stuffed animal, took the stuffed animal apart and took it home. His wife sewed it and he came up with a Geauga Dawg, and that was the extent of our live entertainment. During the day he was the sales manager and during the afternoon he was Geauga Dawg and at night his wife was Geauga Dawg. We gave him a total of \$100 for his budget that year.

In 1972, he bought four stuffed animals. His wife again sewed the costumes up and now the three salesmen and a salesman's wife were our walking entertainment, to the tune of \$1,000 for our budget for that year.

We figured that we had to make the big step and spend some money on entertainment. Again we put \$10,000 into the budget and again figured that was a lot of money to spend so we scratched it. The next year we graduated. We went to Scollon Productions in Cleveland. They made our first Fun Bunch characters: Geauga Dawg, Dunky Monkey, Dandy Lion and Penny Panda, so we had four Fun Bunch characters walking the midway.

The sales manager also graduated now. He was no longer a walker, but his salesmen all walked during the day, and at night we had students. That year we spent \$1,500 on entertainment.

In 1974 we made the big move. We put \$50,000 in our entertainment budget. We put \$42,000 in the building. That gave us \$8,000 for entertainment. But we knew everything, we didn't need any outside consultants! We did it all! I was at Cedar Point 12 years and I know it all, I don't need anybody to tell me what to do!

So, we built a pole barn building, and we called it the Gold Rush Theater. Well, we found out when you tell the public you are going to do something, that is a good way to get in the budget. So we went back to the budget and we approved \$10,000 for live entertainment.

We went to Akron University and to theatrical groups. We had five people make a presentation. They gave us the script, the characters, the whole shebang. We came up with a nice show for \$10,000. We only had four people in the show, a banjo player, a guitar player and a few other people. Everybody doubled up and it went real well.

In 1975, we went big time -- \$30,000 in our entertainment budget. At this time we were still using the Gold Rush Theater, which was just a pole barn with a shelter on top. But we did put the dressing rooms in the first year.

We had a shelter next to our log ride, and boy, the entertainers were always fighting that big splash coming down. That was a big mistake we made. At this time we went out to an outside consultant again, a young man that was in another park, and he wrote the show for us. He produced the show for us. He handled the tryouts and then we hired an in-house manager, and that was the first real big show we had. Then we had the Fun Bunch characters put on a show called "Happy Birthday, U.S.A.," with five shows during the day. There was a hoedown and a western, with the banjo players, and then at night the Fun Bunch characters put on a tape show that Scollon Productions did for us, which was a complete flop, but we bought it and we were stuck with it. They weren't walking the midway; they were in the show!

Then, in 1976, which was our third year for the show, we now went first class. We put \$50,000 in the budget for a live show. We put on two Fun Bunch character shows. We put on a Mississippi River Show. All the songs are of the Mississippi River type. And we came up with a new character, Huckleberry Funn. We also in 1975 tried something that was a disaster. We tied in our Huckleberry Funn show with Geauga Dawg in all our advertising and publicity, promotion, radio, and TV. We tied it all in together, and I think everybody around Cleveland thought we were strictly in show business and not rides. Our commercials were beautiful but it never showed any rides. So midway through the season we started showing all the rides and let people know we were in the ride business.

In 1977, coming up, we have really graduated. We are now going to build a \$100,000 facility that will seat 700 people, air-conditioned. It will be a first class facility. We have an architect that went over the plans and drew the plans. We are doing it in-house.

Our Gold Rush Theater will stay the Western-type show. We are putting in a wagon with puppets. We have two Dixieland bands, one during the day and one in the evening. We have our four Fun Bunch characters in the day and in the evening. We will have 36 people in our live show department this coming season. We will have a budget of \$100,000, and we will have a fulltime producer. Thank you.

CHAIRMAN HEENEY: Thank you, Gasper.

Lanny Atkinson, our next speaker, is from Santa Claus Land. He is assistant manager there and previously worked at Lakeside Park in Roanoke, Virginia.

MR. LANNY ATKINSON: Thank you very much, Walt, and good evening, ladies and gentlemen.

Santa Claus Land is a small park, as I am sure many of you all are. We have 18 rides, six live shows currently, a campground, swimming and fishing lake, and a number of walk-throughs and museums.

The live entertainment is very important to us in building traffic. It enables us to entertain all age groups from senior citizens on down. By having shows that the adult can enjoy and be a participant in, we have given him something to carry back home and tell friends about. As you all know, I am sure, word-of-mouth advertising is vital to building the traffic.

Our shows: we have Santa Claus, of course, a vaudeville show, a magic show, puppets, horse show, educated animals, and a show we call Santa's Animal Frolic. We are geared to adults and children. We try to have all shows have some humor. A show might lean more toward children's humor. It is important our entertainers get the kids enthusiastic because, naturally, if they are happy the parents will be.

One show that accomplishes this is Santa's Animal Frolic. Many of you use animal characters in your parks. This is a very inexpensive performance. We use our characters twice a day for our Animal Frolic. They put on a 15-minute show with the children. They parade up a 30 or 40-foot walkway to a staging area where we have an MC that has already done 5 or 10-minutes to get the kids there.

In the shows we use from five to nine animals, depending on how big the crowd is. The kids really have a blast at it. The parents have as good a time as they do, though with taking pictures and spending plenty of money in our camera shop. The kids dance with the animals. They do a hokey-pokey, a farmer-in-the-dell, a polka dance and they cap it off with a little rock-and-roll. That is the liveliest part of the show, and the most successful. It is last so it can end on a good note.

Besides building traffic through word-of-mouth advertising, live entertainment helps us in other ways. We use our entertainers for promotions at shopping centers, schools, ball games, anything we can do to generate free advertising. We also use them in coupon discount ticket sales and things like that.

Our shows have increased the average stay at our park to the point where we have got them for at least one meal. That is, of course, a prime source for income for any park.

It provides a blend of entertainment so that all ages can enjoy their stay at our park. All the shows are geared, because we are a small park, to get the guests actively involved and participate in the show. Our largest theater will seat about 100 people. So, with as many as eight or ten shows a day, we can handle crowds on the busiest days.

For those of you who wonder what to do with your entertainers when not putting on shows, we have found that they are terrific to use when people are eating lunch. We use them as kitchen help, bus girls, waitresses, and also as ride and souvenir shop relief so those people can eat their lunch.

Live entertainment is not as expensive as you might think. The initial investment is the facilities, is the buildings. The entertainers can be found for a reasonable salary. We primarily use area high school and college kids. Without the entertainment, our park would be, at the most, a two-hour stay. I am sure it has at least doubled that time, so we are real happy.

CHAIRMAN HEENEY: Our next speaker, John Dixon, has been in the tourism business since 1942 and is presently manager of Fort Dells at the Wisconsin Dells. If any of you people have ever been up there, you know it is a very pleasant resort in central Wisconsin.

MR. JOHN DIXON: (A slide presentation was shown with the accompanying remarks as follows).

The Dells started in 1860 running boat trips through sandstone rock cliffs. It is a lovely region. Because of its popularity as a resort community it has developed into 30 or 35 major attractions. The community itself is only 2,500 people but we host annually 2.5 million people.

The native American also made the cliffs his home and we have what we call a Stand Rock Indian Ceremonial that takes place each evening during the summer and it is a great attraction for the community.

This is how we began, the rocks, the river, the scenery, and the native American ceremonial. We branched out into the other types of attractions.

Fort Dells is an 11-acre, frontier-themed amusement park. We have eight rides, a large totem tower (space tower) and our rides, all themed toward the frontier park.

We have an old paddle-wheel steamboat. There is lots of activity for the young people. We are a family park, but we are seasonal. We operate about 140 days a year. Beyond being seasonal, Mother Nature creates some problems for us. We were flooded seven times in one spring, but we thrive on adversity.

Our personnel are our entertainers basically. We don't hire employees — we hire characters. That is Pecos Todd on the left. Second from the left is Slim Slam Slippery Horse. Marshal Mike just got the pie in the face, and on the right side is Black Bart. He is our most famous character. He is the bad guy. We have a holdup each day, four times a day, and we have our personnel, whether they are the girl marshals; or the boy marshals; prime our youngsters, and we get them involved. They take part in the holdup, capture Black Bart and take him to jail, and Mom and Dad love it because their kids are involved.

We also have Casey Jones, the train operator, and Calamity Jane, one of our reception girls, that tour the park and sing. This is Marshal Mike, our regular good guy marshal; also performs four times a day for 15 minutes and sings.

These performances are in addition to their regular duties. They are basically hired as a marshal or as a ride operator, but then they receive a performance contract, and they are paid X-number of dollars for X-number of performances for X-number of days.

We have a quartet, guitar players and singers. The second one from the left is the manager of the Totem Tower space tower.

This is our news and information center. He is a 75-year old man and he likes to get into the entertainment also, and he sings "Ding Dong Daddy."

Our entertainment is geared to attract additional visitors. We hope that it holds our visitors in the park longer, and therefore increases the inside sales. We have special events for our entire community. This past year we initiated the Midwest Balloon Rally. We had 31 hot air balloons and had three sanctioned races. We also use them as advertising for the various attractions.

Special events, such as the Jaycees Log Raft Race, which takes place annually, attracts a lot of people.

Fort Dells has Good Neighbor Day. We invite the residents of the surrounding communities into the Fort free of charge and provide extra entertainment at that time. Here we have a Fifties Band. Our amphitheater only seats 200, so we had to provide a performing area on top of our restaurant. We reinforced the roof and shows now perform in front of several thousand people. It has become very popular and the inside sales are well worth all the free admissions plus the goodwill that is generated by our Good Neighbor Day.

That is the top of our Chuckwagon Restaurant.

We also encourage personalities to visit Fort Dells. The Ronald McDonald character is getting our youngsters ready for the holdup. He will assist in swearing them in and then in the capture of Black Bart and taking him to jail.

We had Radar from M*A*S*H there this summer as our train operator for a part of a day. Very popular. We also use whatever free entertainment we can get. This is a group of Swedish singers. We provided a free lunch or free admission. We do the same thing with marching bands, any type of entertainment that we can obtain that doesn't cost us anything. Our budget is much less than anybody else has been talking about.

We also have developed a puppet show with the characters depicting Black Bart, the Marshal and some of our farm animals on the children's petting farm.

With that, I would like to say good evening from Fort Dells.

CHAIRMAN HEENEY: Thank you. We have got several questions. We will start with Tom Pauley. One is, what does your typical country music act cost, and the other one is how long a time should it take for a country show to start showing a profit.

MR. PAULEY: We have had most of the major country artists, ranging from the old standards, Ernest Tubb and Kitty Wells to Roy Clark, Merle Haggard, Conway Twitty, Loretta Lynn, Dolly Partin. With the exception of Johnny Cash, Glen Campbell and Charlie Pride, we've had all of the major artists at the park. We also have had Jimmy Dean and Ray Price. When you are trying to get 23 shows each year, you have most of them. For upcoming acts, you can start at \$1,000. For stars you can be talking \$10,000 - \$15,000 and percentages or whatever, so that is a ballpark figure.

Now each one when they come up and we have had the Entertainer of the Year, this year the CMA Award Show was Mel Tillis and Mel has been with us every year. Merle Haggard has been with us every year up till this past season.

How long is reasonable for country shows to show a profit? Well, that's kind of tough. I have suggested to people who want to produce a country show that they don't think that you have to have a Merle Haggard, Conway Twitty or Loretta Lynn. There are a lot of good country acts that have records on the radio that are good shows. Maybe they are not top names, but they are not as expensive. These are the acts we started with

and because we have been successful we have been able to get the larger names. If the weather and the facilities are right and your area will support it, you can bring in a not-major artist but a good act and develop your clientele from there. Get them in first, treat them right, and they will come back.

CHAIRMAN HEENEY: We have had a couple of questions regarding material for outdoor stage floors that will withstand sun and rain.

MR. SCHULTE: I look at a stage floor as something that is a disposable item, almost. It depends upon what kind of use you put it to. If you are running a country show and you have got a bunch of cloggers out there, you have got to have that good old sound, and one of the most stable ones is pressure-treated roughcut oak that has been planed flat, resawn, and then laid down with about the thickness of a 16-penny nail between boards. The important part about it is that it be on sleepers so that it will drain.

A second item that will work is battleship linoleum, if you can find it. There is one company in Baltimore that still manufactures it. You can still get it in ten-foot widths. Don't ask me the name, I can't give it right now.

If you can withstand a soft stage where you are not involved with dancers but you need a good cover on it, Goodyear has a sidewalk product which is smooth on one side and very rough on the other. It was designed for ramps and stuff so that you wouldn't slip. On a stage floor it is marvelous if you just turn it over and use the smooth side up instead of the rough side, and it gives you a very, very workable show surface which is soft enough that it can be put on concrete and you won't have to worry about softness of walking on it or working on it. You can run pianos over it, and it is still all right. The only trouble is that it is very expensive. It is like four or five bucks a square foot, but it doesn't wear out. It just stays there forever. Also, when it rains, it squeezes off pretty quick so you can dry out the stage and go on with the show.

CHAIRMAN HEENEY: We have three questions addressed to Jack Rouse.

MR. ROUSE: Sponsorships for shows? Yes, many of our shows are sponsored.

How does it work? The marketing department solicits national sponsors, Chevrolet, Safeway, Coke, Kroger -- I am just naming show sponsors -- Firestone, Sergeant's pet care people, and somebody else.

How the sale is made? We generally do a presentation, in much the same way you do a backer's audition for a Hollywood show. For the presentations in Cincinnati it is no problem because that is where we are based, but it is not unusual to take six or eight singers or dancers down to Richmond or to Charlotte to do a presentation.

There is only one problem with sponsors, and that is control of the product. I do suggest if you get into that that you try to maintain control over your show. Our sponsors have been ex-

cellent that way. I didn't think it was particularly tasteful to sing "Baseball, hot dogs, apple pie and Chevrolet" following "God Bless America" and it didn't take too much to convince them that we would not have to do that. They can put some constraints on your show.

Stages for outside atmosphere acts -- how much do they cost? It depends on your support facilities. If you don't need dressing rooms, air-conditioned with all the things that go along with them, then you can probably get by for a few thousand bucks. The cheapest theater that we ever built was a hoedown in the woods at Kings Dominion. We didn't have to build a shade cover because the trees were already there, and it is just a simple carpentry construction item, had it not had the dressing rooms. We separate our performers from the rest of the seasonal personnel for a lot of reasons. Anyone involved in theme parks knows what they are. Anyone who is not in theme parks may know what they are, too. And the rest of you just don't know what good clean fun is!

You can build an outdoor facility for \$3,000 or \$4,000. Frankly, to me the most important thing, floor notwithstanding and cover for the audience, is cover for the stage. You would be surprised how many pianos and sets of drums you can go through if you don't cover it. We had Forties bands for several years in Kings Island and Kings Dominion on the International Fountain bandstand, and it was just one of the most expensive P & L items we had, replacing a grand piano every six months.

Notwithstanding all of that is I think the sound system. The most under-rated and obviously, from my point of view, most important thing, you do not just go out and buy an amplifier and plug a couple of mikes into it. We have settled on United Sound out of Burbank, California, who does all of our sound work now. I couldn't be happier. If that sounds like a plug, I guess that is because it is. It is a very, very technical, sometimes a metaphysical science. I don't understand it, but as long as they put in a good system, that is fine.

Market research? Yes, a lot of market research. We put a great deal of importance on it to evaluate the drawing power of our shows. There are years when it gums; you know, the twin racer and then the Broadway show and a couple down the porpoise show. It goes back and forth. It obviously depends on the show quality. The years that we turn out real clunkers it does not show up as good as it does other times.

We are just getting into extensive market research to find out what kind of shows they want. I think we are convinced we have to have them, we simply must, and we must have them at the level we have them. Now the question is, are we doing the right thing?

A question about cost per viewer? What am I including? The entire production of the show, salaries for performers, ushers, stage crew, all costumes, all scenery, all orchestration, all music. Not included, because we are a centralized park, are charges from Kings Productions because the parks are not back-charged for our services. Therefore, there is nothing in that figure for direction, choreography, set design, costume design.

Oh, the costumes, yes, but not design. So that may be one of the reasons that it seems low. I don't know if anyone else does those figures. Obviously, the person who comes to the park primarily for rides sees no shows. On the other hand, people who do not ride rides generally see most of them. It falls out somewhere around two and a half cents in most cases, although it does go as high at Kings Island as nine.

CHAIRMAN HEENEY" I would like to thank our speakers tonight. I think they all did an excellent job, and I would appreciate it if you would give them a hand.

Starting in about three minutes downstairs will be the after-hours party and talent showcase. Those of you who attended the showcase last year are aware that it was one of the highlights of the convention. The entertainment this year includes Blackstone, who was mentioned before, Dave and Sugar, who flew directly here from London, England, after just doing a tour of the United Kingdom. They currently have the No. 4 record on the chart this week. The Jim and Julie Murphy Show from Australia. They have appeared on the Dinah Shore Show, Merv Griffin, Johnny Carson and other shows; the Common Ground, and two comedians who are great for the college-age audience because they just knock the kids over, Edmonds and Curley.

That will be taking place in about two minutes upstairs. Bring your wives. There will be dancing. I hate to boast, but I think it is better than anything that is over on Bourbon Street tonight.

Thank you very much.

... The Entertainment Workshop adjourned at 10:00 P.M. ...

FOOD WORKSHOP

THURSDAY, NOVEMBER 18, 1976

LA GALERIE IV

The Food Workshop convened at 8 p.m., Mr. J.C. Evans, Gold Metal Products, Cincinnati, OH, presiding.

CHAIRMAN J.C. EVANS: Ladies and gentlemen, good evening and welcome to the Food Workshop Session of the IAAPA Convention. This is our second opportunity for an annual -- "Funspot Fun Foods Seminar." Last year we called it the "Impulse for Profit Seminar," talking about the impulse snacks, the long profit snacks.

Unfortunately, last year we tied our theme pretty much to the larger parks, the POP park, but we got a little education in feedback after that. Some of the operators of smaller family parks or parks which had an open-door policy said: Well, I couldn't relate to what might have happened at Worlds of Fun or something that happened at Knotts Berry Farm. You didn't tailor the contents of discussion down to us.

There are things that happen at General Motors which you can apply to your business. There are ideas which work for Frank Silvani at LeSourdsville Lake which can apply to your park as

you try to improve your profits. There are, on the other end of the spectrum, things that may work at Hershey or Worlds of Fun which you can relate to. Bill Evans from West Point park has a smaller family park. His ideas will work. But it's interesting that there's a certain sameness. All you have to do is scale the ideas up or down.

The one thing we don't want to be guilty of is that so-called phrase called "paralysis by analysis" -- you over-analyze. What you end up doing is using all your creative thinking powers to find more ways to justify the status quo. Call it "paralysis by analysis" -- it's the worst thing that can happen to any progressive profit-making organization.

So, we tried to theme this on the line that food and beverage profits can be fun, too. Now, why did we pick that? We said the POP operation has, after that rigidized admission price, three variables. Food and beverage is one variable income, games are another, and certainly souvenirs, gifts and novelties are a third area. Those of you who sell tickets at each individual ride actually have four areas, the ride income. All four of those areas should be fun. All four of them should be maximized.

Now, let's get to the General Motors thing. How do you apply what happens to General Motors down to your business? James Roach, who at that time was President of GM, was asked: Mr. Roach, what business are you in? He said: We're in the business of maximizing the return of our stockholders' equity. Today that means we're making automobiles, trucks, busses, and locomotives. We achieve our business goals that way. But if we can't maximize the return on our stockholders' equity doing those things, we'll do something else.

Well, you're in the same situation except I think the stockholders' equity happens to be your own dollars and cents. So, we say this: That no single area of variable income has to really suffer. All four of them (if you are not in the POP situation) are areas where you want to maximize your income. If you are in a POP, then all three. Without any further delay, in two hours we want to cover 25 different subjects.

I'd like to introduce our panel of experts! There is Frank Silvani, Food Service Director, at LeSourdsville Lake, near Middletown, Ohio, in LeSourdsville, Ohio. Next is Bill Evans from West Point Park, in West Point, Pennsylvania; then Bill Henninger from Kennywood Park, in Pittsburgh; then Mike Bandera, Vice-President of Great Adventure, in Jackson, New Jersey; and Mike Mason, who was on our panel last year. He's Director of Food Service at Worlds of Fun in Kansas City.

Now, why did we select these five individuals? On the 20th and 21st of October we held a seminar in Cincinnati called "Fun-spot Fun Foods No. 1 Seminar." It was a two-day seminar during which we spent about 14 scheduled hours just discussing the full gamut of snack menu. Obviously, in that amount of time you can go into depth. What we've done here, is list about 25 different topics which we discussed in real serious depth, but we won't be able to get into that area in that amount of depth.

The first thing we talked about is what is new in impulse snacks for fun spots. Now many people have seen a frozen yogurt

machine? Well, any soft ice-cream machine can be a frozen yogurt machine. Has anybody here ever sold any frozen yogurt?

FROM THE FLOOR: Here.

CHAIRMAN EVANS: How did you do with it?

FROM THE FLOOR: Great.

CHAIRMAN EVANS: You did great with it. Where are you located, sir?

MR. LEE WHITE: Opryland, U.S.A.

CHAIRMAN EVANS: In San Antonio they're selling a 50-cent portion of soft frozen yogurt, about a 4-ounce portion, and they've got about a 16-cent food cost in it. And in terms of what's happening I've had, in the last three weeks, three different articles sent to me on this new food fad, which it very well may be, called "soft frozen yogurt."

May I ask you, Mr. White, what sort of a selling price, what sort of a size and what sort of a food cost do you run?

MR. WHITE: We tried this at the last weekend of the park operation in order to get a feel for it for our '77 season. We used the Hood Product and the Dannon product. We had a hard time getting an over-run on this product, which naturally holds your food cost down.

CHAIRMAN EVANS: Do you use basically any soft ice cream machine, Taylor, Sweden?

MR. WHITE: Right.

CHAIRMAN EVANS: What kind of food cost were you running? Do you know? What kind of a selling price, unit price?

MR. WHITE: We were selling about a 3½ or 4-ounce serving, in a cone, with a food cost of about 20 or 23 per cent.

CHAIRMAN EVANS: What flavor were you selling?

MR. WHITE: Raspberry.

CHAIRMAN EVANS: Selling raspberry. Coming down I had gotten one article that was printed from the New Yorker Magazine. A taste panel had tested every available yogurt product available in New York City and it turns out that, I believe it was Breyers and Dannon were two of the best.

It happens that yogurt has been with the people in the world for literally centuries. You have heard about the people that live in the Caucasus Mountains that live to be a hundred or 150 years old, these people have a very heavy -- very heavy consumption of yogurt, often consuming more than a quart or two quarts a day.

Actually -- how many people have tasted soft frozen yogurt? How many people have tasted yogurt? Well, apparently more than half of you have. The thought being that if you can produce

this item for -- in the vicinity of maybe 4-cents an ounce. At Opryland they were running 22 per cent food cost. What was your selling price per serving?

MR. WHITE: Fifty.

CHAIRMAN EVANS: Fifty cents. So you were running maybe 3-plus cents per ounce. If you could get the over-run on that 4-ounce size cone, you could make some money on this.

Now there are some parameters to the people who like yogurt. The people who are marketing these machines right now feel that the young adults, your college campuses, maybe some of the more sophisticated, high rent neighborhoods, have people who like the frozen yogurt product. On the lookout for a frozen yogurt store, is what you should be. There's one in Rockefeller Center, one of our theater customers was telling us, doing over \$2,000 a day right by the Radio City Music Hall in New York. So, if it's starting to come to your area, be aware of it.

MR. WHITE: I might inject that we are also sold on it for 1977 and we are spending \$16,000 for three pieces of equipment to sell the product in the park.

CHAIRMAN EVANS: Now, that's a real testimonial. Here's Opryland that said that they are so sold on the product that they have made a capital commitment for \$16,000 for three -- single-header or doubleheader soft ice-cream machines? Doubleheaders?

MR. WHITE: Doubleheaders.

CHAIRMAN EVANS: Doubleheaders. Will you sell two flavors at one time? You will sell two flavors at one time and you're going to stick with basically a natural product?

MR. WHITE: You can buy a vanilla product and serve berries, fresh strawberries, blueberries, and you can really do some things with it.

CHAIRMAN EVANS: Lee White from Opryland. He said that you put the fresh fruit with it and it becomes a real "natural". That's the whole key. We're in an era of natural foods, even though everything else we're going to talk about may be called -- I hate to say junk food because popcorn is a natural food, too, but let's say we're in an era of naturals. The next item we're going to talk about is a natural food, too.

MR. MIKE BANDERA: There's a down side to the yogurt. We tried it in Texas a couple of years ago and the main problem we had was trying to get trials from the people. When they would see the sign up and once they went up and tried it they would like it and we had a repeat customer from there on in, but getting them to try it the first time was our biggest problem. And one other thing we threw in with it was we served it with Belgian waffles. We made up the waffles on a tool and served a couple of dips of yogurt on top of that. Got about \$1.25 for it.

CHAIRMAN EVANS: About \$1.25 for a 4 or 5-ounce serving so your food cost there would be under 20 per cent.

These are the things that we have to keep our eyes open for. What is new in your neighborhood? There may be a new soft yogurt store or frozen yogurt which is called Frogurt -- that's Hood Dairy out of Boston. Dannon calls theirs DannyYo. If it's coming on strong you might be able to get on the bandwagon for '77.

It's been around for centuries. It's a young adult item, a natural health item, but one that can be merchandized with an 80% gross profit.

One of the best new items, and a lot of people at the Funspot Fun Food I talked about, is Sippers. Something that can be a natural food, certainly something that can generate a rather decent food cost and a decent markup and dramatic sales.

Mike Mason, what's been your experience with sippers? What is a Sipper?

MR. MIKE MASON: The sipper, fruit juice sipper, is a real fruit juice concentrate which is made via a juice machine supplied by the Vitality Juice people, which is available through local distributors. The juice is placed into a plastic fruit mold in the shape and color of orange, lemon, grape, apple and so forth. The product, after it is placed into the molded fruit container, is capped with a straw and sold usually on beds of ice through carts and full-scale units. We were not 100 per cent prepared for the volume which we experienced with the product and were somewhat late getting into the full distribution and marketing of the product. After we got into it we also merchandized and marketed the product, not only from carts, but through our major units and it's a real fad type item. I'm sure everybody's hoping it stays at least through next year if not indefinitely. But it was a very, very popular item.

CHAIRMAN EVANS: Okay. I'd like to ask one quick question. Of those of you out there who have annual seasonal attendance under, let's say, 300,000 per season, how many of you sell sippers now? Not very many.

Do you have a feeling for this, Mike? Are you selling sippers at Great Adventure?

FROM THE FLOOR: Our problem isn't getting supplies from the supply house. We have not been able to get them for over a year and our attendance is over 600,000.

CHAIRMAN EVANS: Okay. Mike? Are you assured of a supply next year?

MR. BANDERA: Yes, for a supply of the molded items have you contacted the man in Florida?

FROM THE FLOOR: Yes, sir.

MR. BANDERA: Okay, well he is then apparently over-booked because we have trouble all year long in receiving this product from him. We were running weeks late and we ran out many times. And until he either gets his capacity up or come other people get in the business, we're going to have that problem.

FROM THE FLOOR: The sipper is a great item. We just simply cannot keep up with the supply and demand.

FROM THE FLOOR: In defense of Mr. Kennedy, he has increased his line by three times what he had before. He is not at the Convention. Also, Welch's, Orange Juice, and Vitality are all here. So, if it isn't a fad, as the gentleman said, for one year, somebody would probably be able to supply them.

CHAIRMAN EVANS: The selling price of this is, what? Roughly in the 50 - 60-cent range and the food cost is what, 7 or 8 cents?

MR. MASON: For the juice only. The container is in the vicinity of 6-cents to ten-cents depending on quantity.

CHAIRMAN EVANS: We found that a lot of the park people are not very bashful about soft pretzels. This is a plus item, apparently not at all competitive with, some of your other salty snacks. Soft pretzels are spreading from the east coast base, throughout all of America. Anybody here doesn't sell soft pretzels? Well, we've got a few of you. I'd like to ask Frank Silvani some of the good things he's doing to sell soft pretzels. What price are you getting for them, what food cost do you have in them, and how are you promoting them?

MR. FRANK SILVANI: Well, we're purchasing ours from the individual in Dayton, Ohio, with a cost of approximately 7 cents and we are charging 30 cents for them. We now have two ovens to produce them. In the last seven years which used to be weekend affair thing, we are now producing 7 days a week from the time we open until the time we close. We find this a very successful thing. There's many, many brands of soft pretzels that are available shipped to you frozen. There are many, many distributors in all areas. I'm sure that if you talked to some suppliers they'd be more than happy to get them in for you. Your loss is practically nil on them because most companies give you an allowance for breakage and sometimes if you forget to put them back in the freezer and they start raising on you. I think that soft pretzels are the biggest go right now all over.

CHAIRMAN EVANS: Are you using the fresh or frozen?

MR. SILVANI: We're using the frozen. I don't have time for the fresh.

CHAIRMAN EVANS: What are you doing to promote soft pretzels?

MR. SILVANI: What do we do to promote soft pretzels? From one area where we were selling them at one time, baked them right there and selling them, we have now started to move them around and shipping them into all our food complexes. Tombstone Territory and those of you who are familiar with LeSourdsville Lake know that we have this western theme town at the back end of our park, and we shipped them down there and we have glass cases. Sometime they'll sit in there for an hour or an hour and a half, even longer at times, and yet they are nice and warm when they come out of these cases.

The big thing about it is it's surprising how many people want to use mustard on them. So you better make sure you have mustard wherever you serve them because a lot of people really

want mustard. Another question that comes up is: What type of mustard? Do you use a horseradish mustard, a yellow mustard, a brown mustard? Everybody's got crazy ideas. We've already served them with the yellow mustard, but we do have some who ask for horseradish mustard. So, we have everything available for them.

CHAIRMAN EVANS: Do you use a condiment stand for -- do you allow them to put it on or do you give them a portion controlled pack?

MR. SILVANI: We've just gone into portion control packs, but as a rule, on the pretzel there we just put a bowl of yellow mustard out there and they just help themselves. You see them putting mustard on them, you see them putting ketchup on them and everything else. So the world spins funny and people in this world are funny, too.

CHAIRMAN EVANS: When you talk about food and beverage per capita, Frank's got a good one up there at LeSourdsville.

FROM THE FLOOR: Do you sell beer at LeSourdsville?

CHAIRMAN EVANS: The question is: Do you sell beer at LeSourdsville?

MR. SILVANI: Absolutely.

FROM THE FLOOR: Has anybody had any success with soft pretzels at a park where they don't serve beer?

MR. SILVANI: One thing we found at LeSoudsville is that when we put them in our food stands, most of our food stands do not all have beer. We have a beer stand, naturally, and we have pretzels there. But we've also put them in our stands where we don't have beer and they're successful, just the same. In fact, I think -- that if I was to tell you that one does as much as the other one, I wouldn't be lying, because there are a lot of kids that won't go over to the beer stands because they know they won't get served over there. So, consequently, even in the food stands where we don't have beer they'll sell just as many pretzels. It's an impulse item, let's be honest about it. If they see it, they buy it.

CHAIRMAN EVANS: Okay, fine. Thank you, Frank. I think it's just one more thing that you can make a little money on and it isn't particularly competitive. You have a quantity price? You're 30 cents straight?

MR. SILVANI: Thirty cents straight.

CHAIRMAN EVANS: Thirty cents straight. Okay. Question or comment?

FROM THE FLOOR: Do you deep fry them?

MR. SILVANI: You bake them. Do you have a pizza oven?

FROM THE FLOOR: Yes, but we've had better success deep frying ours. We sell a lot more that way.

CHAIRMAN EVANS: That's a new twist. Deep frying soft pretzels. Do you get them frozen? Do you thaw them down or do you throw them down in there frozen?

FROM THE FLOOR: We get them fresh and then we deep fry them.

CHAIRMAN EVNAS: Has anybody taken the frozen ones and deep fried them? A few. Well, it's a twist again.

MR. BANDERA: I just wanted to relate the experience that we had with soft pretzels. We added soft pretzels in '74 at Great Adventure and we put on signs of the existing sales locations and we were buying a pre-baked pretzel and running them through a warmer and heating them up in about 30 seconds and we did approximately a two-cent - three-cent per capita on pretzels that year, which is -- on our attendance was about \$90,000. And last year, in '75 -- well, this year '76, we built individual pretzel stands. Put the warmers and the conveyor cookers in the pretzel stands and put them out on the street themselves. We did a per capita of about 8 cents this year in soft pretzels, you know, which is about \$240,000. So just getting them out on the street and into these individual sales locations just about quadrupled our sales in soft pretzels.

MR. F.W. HENNINGER: At Kennywood we have one pretzel oven. In the past we served soft pretzels only at that one particular area where we had the oven. Last year we used that one central oven, but put food warmers and heat warmers, in five different areas within the park and tripled our sales out of the one oven. So just because you have one oven doesn't necessarily mean you have to just sell the pretzels in that one location. Your suppliers will probably supply you with four or five warmers or however many you need and all you have to do is just take them to those different locations and your oven will probably keep up with your demand so you can surely double or triple your sales just by putting them in different areas within the park.

CHAIRMAN EVANS: Okay, thank you, Bill.

FROM THE FLOOR: I want to know about the breakage on the frozen pretzels.

CHAIRMAN EVANS: Has that been a problem? Is it a measurable percentage?

MR. SILVANI: No. They are very simple to put together and you let them sit there for a little while until they get soft and you can put them together and then bake it real quick.

CHAIRMAN EVANS: On to frozen desserts. Certainly, since we're operating in the summertime those frozen desserts are something you can pile one on after another after another into your menu. But the first that we're talking about is chocolate dip, either chocolate dipped cones or chocolate dipped bricks.

MR. BILL EVANS: We do dip cones. We tried various dips through the years and have come up with three that we find successful. One, of course, is chocolate dip which is the most popular, and cherry and then we use a twinkle-coat also. Our regular cones we sell at one price, 50 cents, and if we dip it we charge 60. It probably runs around 4 or 4½ ounces. I

would say two out of three cones that we sell are dipped.

CHAIRMAN EVANS: And what's your food cost on the 60-cent number? For the extra dipping?

MR. BILL EVANS: Probably around two cents.

FROM THE FLOOR: How about nuts, do you use nuts?

MR. BILL EVANS: Not on our dipped cones, just the twinkle-coat. It's a product that we buy from our supplier.

CHAIRMAN EVANS: The next question: Has anybody been making ice-cream bricks and cutting them and dipping?

MR. HENNINGER: We buy gallons of ice-cream in four-quart containers which we slice into six pieces and from there you dip it in -- use a waffer type cone, a doubleheader cone, dip it in chocolate and roll it in peanuts and put a cherry on top and you've got a very easy 50 or 60-cent item, depending of course on your market.

CHAIRMAN EVANS: What's your cost, about?

MR. THEODOR: The cost is 11 cents.

CHAIRMAN EVANS: The cost is 11 cents. Who else out there is using a double header cone dipped with a small brick of ice-cream? Apparently not very many of you.

Now is this something that you can run on a cart out on your midway, Bill?

MR. HENNINGER: I imagine it could be done on a portable basis if you had dry ice to hold your ice-cream. We don't do it that way, however. We use it in two locations within our park that are permanent areas within the park, but I don't see that there is any reason why you couldn't do it on a mobile basis.

CHAIRMAN EVANS: The idea is if you can't get Mohammed to come to the mountain, let's move that mountain out where the people are. That's why in two contexts already we've mentioned getting carts out among the people.

MR. HENNINGER: Depending on your regional Health Department codes, when you're dealing with ice-cream most of the time they are very, very strict. And if you're talking about using a dip cone on a mobile basis, chances are you're going to need water and it's going to be awfully hard to get running water into a portable vehicle.

CHAIRMAN EVANS: Right. The Board of Health is a partner everywhere.

FROM THE FLOOR: I was going to ask you about the Board of Health regulations in the north. I see that everybody on the panel, basically, is from the north. But if you'd come to the south right now, you'd have to have hot and cold running water, and a closed area containing the food, and a triple-compartment sink.

CHAIRMAN EVANS: Even for sippers? Something like that out

there that's already pre-made?

FROM THE FLOOR: No, that's a different thing.

CHAIRMAN EVANS: The next thing is we're talking about started in Philadelphia and New York as did soft pretzels. Italian Ice is a subject we raised last year and Bob Holcolmb from ABC Scenic Wildlife had a little bit of input to make. In the Philadelphia area, are you doing anything with Italian Ice?

MR. BILL EVANS: Yes, we are. This is our second season with Italian Ice. It probably originally came from the Philadelphia area so there was no real need to educate our clientele. So very soon after we put it in we were very pleased with the results. It comes in various flavors. It's an either no or very low butterfat product, and I think it is zero butterfat.

CHAIRMAN EVANS: It's a non-dairy product, basically.

MR. BILL EVANS: And we dip it out with about a 2½ inch scoop and put it in a conical paper cone, something like a snowcone, and we sell it for 40 cents. We usually carry about three flavors, lemon, grape, cherry and I guess it's about a 5 or 6-ounce serving. And we've been very pleased with the results.

CHAIRMAN EVANS: How does your food cost compare with ice cream, Bill?

MR. BILL EVANS: Well, I think the food cost is around, 10-cents a serving. So, it's about 22 or 25 percentage food cost.

CHAIRMAN EVANS: This is one of the things that we've seen a little more of. At the restaurant shows, you hear more people talking about Italian Water Ice. That's the way it was called on the streets of Philadelphia, water ice.

CHAIRMAN EVANS: Basically it's a sherbet tasting type item which has stabilizers, but it has no dairy items in it. The hope, obviously is, that you might be able to produce this in a soft ice-cream machine and not be judged under the same dairy laws by which they judge a dairy product, because basically the bacteria that you have in milk are not present if there's no milk present. In some areas you have slush machines which the health man says: Well, if it looks like a soft ice-cream machine, it must be a soft ice-cream machine, so therefore we're going to judge you on the soft ice-cream machine regulations.

It's an easy item that can sell in the price range of ice-cream but the food cost, because there's no dairy items in it, might be considerably less because it would more closely resemble the food cost, in a slush-type product.

FROM THE FLOOR: Where do you get your Italian Ice? We've never heard of it in Oklahoma.

FROM THE FLOOR: We're from New Jersey and we've had some experience in the last two years with Mr. Bandera of Great Adventure. And I think that if you would give the mike to Mr. Bandera he could explain it a little bit better. We ship to Oklahoma.

MR. BANDERA: -- in Oklahoma? I've spent some time in Texas too and you can't get it down there right now. These men in Newark can probably consider shipping it out to you. And there are some places in Philadelphia. All of the places I know of are in the northeast.

FROM THE FLOOR: Oh, there are some others.

FROM THE FLOOR: There's another product from Birmingham, Alabama, that covers the southern area and goes all the way into Florida and Georgia. They call it Greek ice. They have a multitude of flavors, even rainbow.

CHAIRMAN EVANS: If most of you read Amusement Business, and I'm sure that whomever is looking for pre-made water ice business, is going to be advertising in that publication. In the spring special editions you should be looking for it. You are going to find more and more suppliers to the trade, either ice-cream people getting into Italian Ice or people with soft ice-cream machines for possible manufacture on locations. Some people are getting a water ice actually made in a small cup, like a Dixie cup, and having it shipped in frozen. There are a lot of different ways to approach it. Profit-wise it has something going on.

What's the best new item you've discovered or re-discovered lately?

MR. HENNINGER: This is not necessarily a new item for us, but we've had corn dogs for several years. Two years ago we introduced a cheese dog which is basically the same thing. Rather than using a hotdog as a filler, we used a sharp Cheddar cheese. Dipped the cheese in a batter dip, the same way you would your hotdog, and deep fry it. We sold it for 50 cents and it cost us 12 cents and it's been very successful for us.

CHAIRMAN EVANS: How did you promote it? How did people know what it was?

MR. HENNINGER: We just used a lot of back bar material in that particular area where we did the selling -- the cheese dog, and that seemed to be enough. It was a small area that you didn't have to spend a lot of time looking around and deciding what you wanted. It was pretty much of a specialty stand where we sold nothing but corn dogs and cheese dogs.

FROM THE FLOOR: You start with a hot dog and put cheese on it?

CHAIRMAN EVANS: No hot dog in it. It's just a block of cheese.

FROM THE FLOOR: How big a block of cheese?

MR. HENNINGER: Well, this really depends on the individual that is preparing the item. We buy the 5-pound block of cheese and cut it the same way you would your brick ice-cream and depending on how many cuts you want to get out of that particular block would determine your food cost. We cut them 32 ways. We're in the entertainment business, and I think people like to see what they're being served and we did this right in front of our customers and it sort of creates an air of excitement that they've never seen before.

MR. BANDERA: Something new we tried this year, we got with a company by the name of Penny Lane Candies and came up with a cart that we put out on the street and we sold bulk chocolates and bulk candies of all kinds, you know, by the pound. There was about a 40 per cent food cost in it and we did about an 8-cent per capita which is about \$240,000 out of four carts. It turned out rather well.

CHAIRMAN EVANS: One thing I hope you're keeping track of is the fact that \$240,000 means a lot of money in a huge park, but 8 cents per capita can mean a lot to anybody in any park when you multiply it by the number of turnstile clicks that you have in your park.

MR. MASON: We had a chocolate chip cookie manufactured for us by a local baker. We had it packaged under our logo and we merchandized this product from our drink kiosks and major snack bars throughout the park and it was accepted very very well. A couple other items which are not new but work well for us also, we served corn on the cob on a stick and we did very very well with that. Breaded mushrooms, and, of course, this year we have more success with our pickle on a stick also. And these items worked very well.

MR. BILL EVANS: One of the things that we re-introduced this year that we had before was caramel corn. We still have some of the equipment and that was one of the motivations for -- breaking it out of storage and getting it back into use. And we had got to a period where we were buying pre-packaged products and we were not satisfied with it.

We jazzed it up a little bit by adding brown sugar, a stick of butter, and the tiny salted peanuts with the skins on, and put this in a bag, a plastic bag, about 6 ounces and we sold it for 85 cents. Now what we liked about it was a couple of things. One, of course, it gave us another product on the midway with a little bit of uniqueness. Secondly, it was an excellent way to use up last night's left over popcorn. We gathered this up in five-gallon buckets at the end of the night and sealed it and then the girls came in the next morning and during the slow time, sort of utilization of your employees, they turned this into caramel corn. And we've been quite pleased about it.

CHAIRMAN EVANS: Your food cost is probably about $3\frac{1}{2}$ cents an ounce and that's not too bad. Divided out your retail is about 14 cents an ounce. What you're producing really is fresh, fiddle-faddle, or of course, Cracker Jack. The per capita consumption of Cracker Jack has been going down, down, down, but suddenly you've re-discovered something that is countering that trend.

MR. SILVANI: We came up with three ideas this year. One was the pickle that my colleague over there spoke about on a stick, and the other one was our 7-ounce hamburger, and the other item was our quarter-pound hot dog. All three of those were very successful for us.

CHAIRMAN EVANS: You know, we've had pickles mentioned twice. How many people here sell pickles? There's only a handful of you that do. Do you sell a chilly-dilly, a frozen pickle?

MR. SILVANI: Just a Kosher dill pickle.

CHAIRMAN EVANS: On your food cost, what's your food cost run? About 6 cents? About that, and you're retailing it at about a quarter?

MR. BILL EVANS: Thirty cents.

MR. SILVANI: Thirty cents.

CHAIRMAN EVANS: That's a nice 20 per cent food cost.

Well, the pickle on the stick, if it's frozen it's chilly-dillies. How do you promote them?

MR. SILVANI: Just display them in the window to promote them -- no signs.

CHAIRMAN EVANS: Let's talk about point of purchase signs. Bill was mentioning signs on the back bar when he was trying to promote his cheese dogs. You produce all the signs because, I assume, they are not available from the cheese manufacturers.

MR. HENNINGER: That's correct.

CHAIRMAN EVANS: Okay. Don't be afraid to do a little signing if it's not available. But if signs are available, ask for the point of purchase signs because they just gather dust on the shelves in the Advertising Department of many manufacturers.

Cold drinks are something that everybody sells and we took a little time at the Funspot Fun Food Seminar just to review some of the thoughts on the care and maintenance of carbonated beverage dispensing equipment, and some of the things that you want to remind the help of, when you're pouring carbonated drinks. In a minute we'll talk about how to sell more of them.

MR. BILL EVANS: We use post-mix equipment and one of the basic concepts, one has to consider is icing. We do use ice, a fairly substantial amount. I think it's kind of a colloquial thing in different parts of the country and I think it's more in demand in other parts of the country. But we put about a third of a cup of ice in our cups. We use primarily three sizes. Our regular which is a 10-ounce, our large which is a 16-ounce, and a monster cup which is a promotion idea from our Sweetheart cup supplier which is 32 ounces. And respectively our prices are 35 cents for the 10-ounce, 50 cents for the large or the 16-ounce, and 95 cents for the monster cup.

Again, basically I think one has to consider, as far as training, the fact of not allowing people to allow the spigot with the splash down in the center of the cup. Rather let it run down the side of the cup. Check your bricking. To check the quality of the drink occasionally, I understand that you can get modest equipment to do this, although we usually contact our supplier and he comes in and rebricks for us.

And as far as this monster cup, we found this to be quite a promotional success. Again, it's 32 ounces and we have a unique straw that's supplied, again, by Sweetheart. It's about two feet long and it's quite an interesting thing to see some 8-year old or 6-year old walking down the midway carrying a 32-ounce cup

of soda at the end of a two-foot straw. And it makes people's heads turn.

CHAIRMAN EVANS: If you've taken a minute to write down the sizes he's using and divide them out, you'll find that the small size, the regular size, he's going for $3\frac{1}{2}$ cents an ounce and in his regular size he's going for $3\frac{1}{8}$ cents per ounce and in his mountain size you're going for 2.9 cents per ounce. The whole idea being that the bigger the size, cut down your price per ounce slightly and don't be afraid on your menu board to say what size container you're using for these things so that people can figure out that the lowest price per ounce is the larger size cup. The idea, obviously, is to sell more 16 ounces. And in terms of your mountains, do you run those all season long?

MR. BILL EVANS: Yes.

CHAIRMAN EVANS: You ran them all season long. Was there a ratio in units sold, ratio in dollars that you were able to figure out?

MR. BILL EVANS: We did not keep track of them.

FROM THE FLOOR: Do you find that using $\frac{1}{3}$ cup of ice is enough for a drink as far as keeping a drink cold?

MR. BILL EVANS: Well, of course, our equipment is iced. You know, the drinks come through at probably about 36 or 36 degrees and, again, I think icing is colloquial. We find that for putting in too much more than $\frac{1}{3}$, perhaps $\frac{1}{2}$, we start getting customer resistance.

CHAIRMAN EVANS: We had a seminar one time where a gentleman from Alabama or Tennessee said, "Where we operate if you don't fill that cup all the way to the brim with ice, before you draw any drink in it, they feel that they've been cheated."

In the south you people are so lucky because your product cost is lower.

Bill's from Pennsylvania where they're a little smarter shoppers than they are down here.

FROM THE FLOOR: We're in the ice business down here in the south.

CHAIRMAN EVANS: That's nice in terms of promoting cold drinks. Now, for promotional ideas. If you look around at some of the convenience stores in your neighborhood you might find some good looking plastic mugs. Amoco Plastics makes one which you can get printed on the side with your logo, a 16-ounce cup. Actually the thing can run six months in normal dishwasher use. You certainly have seen in Arby's and some of the other fast food chains, they are using the Tiffany glass which Coke has made available. Pepsi has their Warner Brothers cartoon characters on glassware, and now you're finding Guinness World Records on plastic tumblers. In Cincinnati you can get Cincinnati Bengals in the east and I'm sure you can get the Philadelphia Eagles, and other professional sports teams.

But be aware of how the Icee operator is promoting Icee because they're doing an excellent job. They are very creative

and you might want to borrow some ideas from somebody who is very creative in an effort to get more people to go for that souvenir type thing. How many people are actually buying glassware, or plastic Tupperware in your park to take home? It's a constant advertisement for your park if you have enough traffic count for that. Special plastic tumblers just might help you get a little more money for your drinks by giving them that souvenir value.

Okay, any other questions or particular ideas on promoting drinks? Somebody said they had a popcorn wagon out in an area where the temperature was over 100 each time. Until he put drinks on the popcorn wagon he wasn't doing anything on popcorn. Now he sells more of both.

But here, again, take those things out to where the people are in your park and whether it's popcorn, drinks or sippers, or cookies or Penny Lane Candy. You'll sell a lot more of it because these things do sell on impulse.

The next item is the one that's probably the oldest of all fun food items in amusement parks. Here's an item which a lot of us have tended to lose sight of. Here we've got an item, while soft pretzels may have a 20 per cent food cost, I think the average food cost on popcorn is probably in the middle teens somewhere.

How many people here sell, say, three sizes of popcorn? Well, there's a couple of you that do. What has resulted in your popcorn sales? What sizes do you use?

FROM THE FLOOR: The largest size doesn't sell.

CHAIRMAN EVANS: The largest size doesn't sell. Do you have a picnic grove?

FROM THE FLOOR: It's small.

CHAIRMAN EVANS: A small picnic grove. You don't have a lot of company picnics. Bill primarily caters to company picnics. Bill, do you use any super large size of popcorn that people can take over to the picnic grove? What's your sizing and pricing, Bill?

MR. BILL EVANS: We tried different things through the years, and I'm not too sure that we'll still come up with the right answer because we're not merchandizing popcorn that well.

This past season we ran one price and we used a 24-ounce buttercup and you had your choice, your option, with or without butter dressing and we charged 50 cents.

CHAIRMAN EVANS: Quick question. How many people sell popcorn with butter dressing? Very, very small percentage. You know, the theaters don't have a patent on that. You know anybody can do it and as you said you sell it with butter dressing. Is it for a measurable percentage who ask for popcorn with butter?

MR. VILL EVANS: I would say 35%.

CHAIRMAN EVANS: Roughly 35 per cent go for that serving of popcorn with the butter dressing, imitation butter dressing. It costs you roughly a penny and you get an extra dime for it.

Talk about food cost percentages! Now, remember at the theaters they really push this. In an ice rink in Cincinnati, 60 per cent of the units of popcorn sold are with the butter dressing. Bill, at a park, has 35%.

What are you doing to promote popcorn and up your popcorn profits per capita?

MR. HENNINGER: Unfortunately, I don't think Kennywood's doing enough. Our popcorn sales have sort of skidded for the last few years and I'm not sure if it's just what we're doing or whether it is just a customer trend. I think some of the new ingredients on the market can certainly help those of us that are having popcorn problems. There's flavored salts and better oils that you can use in making your popcorn and I think that will certainly help. I know that I am going to try it this year.

CHAIRMAN EVANS: How many size containers do you use?

MR. HEMMINGER: We use one container, a 1-A box and retail it for 30 cents.

MR. BANDERA: Well, right now we're just starting to build our popcorn program. We just have it at one location, but we're going to try to add it at least at three more portable type popcorn wagons this coming year in conjunction with drinks also. We feel that we have to have a warm weather item on every popcorn location. Right now we just sell a 24-ounce cup of popcorn for 45 cents and we will add butter for 20 cents more.

CHAIRMAN EVANS: You know there are lots of ways to get people to buy more popcorn. Frank Silvani's found a way or two up at LeSourdsville. You put a little wagon some place, didn't you?

MR. SILVANI: Yeah, we put a little wagon in. We had popcorn at two locales and last year we put it in two more locales, one was a little popcorn wagon, and in this popcorn wagon we sold two sizes, 2-A, and the next size is our larger. We get 25 and 50 for our popcorn. We don't use the butter dressing, but we did add two more stations.

CHAIRMAN EVANS: At that one location that had the cart you were popping about 500 ounces an hour, just barely able to keep up and retailing at 25 cents an ounce. You're doing a little better than \$100 an hour just by "taking the mountain to Mohammed".

MR. SILVANI: Oh, I want a raise!

CHAIRMAN EVANS: Two years ago I had a chance to look at Marriott's Great America plans before they had built the park. They planned for one little popcorn location almost at the front gate and one little popcorn location at the farthest point from the entrance. That's the only place they eventually planned to sell popcorn. They're selling popcorn at ten locations in Great America. You'll find that the more locations you sell it, your sales per location will remain almost constant, but obviously your sales per capita will go up by the more times you make it available.

Mike Mason, have you added popcorn locations and have you done anything that might justify that or refute or are we close to correct?

MR. MASON: Well, we presently manufacture corn from four carts and our one theater operation. We are currently offering the product in six locations. For next year we are going to get into the take home popcorn business in the late evening hours to hit our market area of people exiting the park on their way to the parking lot. Also, we are looking at packaging for our regular units to complement our other packaged items such as the cookie item I mentioned, potato chips and I think we can hopefully find a good market for packaged Worlds of Fun popcorn. And this, of course, is the way we would market it.

CHAIRMAN EVANS: How many people run fireworks at any time of the year? How many people here run a grandstand type program or a free act? Only a few. But it was interesting to hear Carowinds say that they are starting to vend into one of their amphitheater-type locations. Any why not? Somebody else said we have people cued up for the roller coaster or maybe one or two of the other most popular rides, maybe a log flume ride, and we're actually taking snacks almost to the beginning of the cue line on busy days and by the time people get up to the time to take their ride they've already consumed the snack. Obviously, you don't allow food and beverage on a coaster. But, again, those stands stay quite busy just from people waiting in the cue line. I don't know whether it was popcorn or cold drinks.

MR. MASON: Coke.

MR. SILVANI: The only thing I wanted to add was that on our popcorn wagon I did come to the conclusion, which I've already talked to with Mr. Bernie. It was after our last seminar down in Cincinnati here, I felt that we do need a soft drink on our popcorn wagon to make it a little bit more successful than what you've seen and I'm definitely thinking of trying to get a non-carbonated drink in this area.

CHAIRMAN EVANS: Well, one of the comments is that unless you can pipe water in you've got a little problem with a post-mix carbonated beverage dispenser.

MR. SILVANI: That's one of the reasons why we're thinking of a non-carbonated drink.

CHAIRMAN EVANS: Well, this again might be a spot for a sipper or a non-carbonated, or possibly -- you know, there's nothing that prevents you from building another stand and having it highly stylized to fit in with the park atmosphere whatever your park atmosphere. I was talking to a location in Kentucky where they are actually having some trailers built that will look like a log cabin on the outside, you know, it used to be that you can get a concession trailer in any color as long as it's white. If somebody will put a little design into these things, and a little decor to the exterior treatment, you could put in a trailer like that right out in the traffic pattern. It could be a permanent stand properly themed and then you could plumb the thing in and then you could sell anything you wanted. Supplemental stands don't have to always be on wheels, but they do have to be in the traffic pattern where people are.

Well, we do want to get on a little bit because we're never going to get through.

FROM THE FLOOR: That was Waymatic, Inc. in Fulton, Kentucky.

CHAIRMAN EVANS: They're again. They were a regular advertiser in Amusement Business.

Well, we had corn dogs mentioned a couple of times here and this, of course, is a county fair item that never dies, but boy, has it come back big. It seems like the old pronto pup -- started out in the '30s, and then sort of died a little bit and came back in the '40s, sort of died, and came back in the '50s and now here we are in the '70s. How many people out there sell hot dogs on a stick? Actually, a little bit more than about 15 or 20 per cent of you. Do you sell them at Kennywood, Bill?

MR. HENNINGER: Yes, we do.

CHAIRMAN EVANS: What prices and food costs and what size dog do you use?

MR. HENNINGER: We use a ten to the pound hot dog at a food cost, including your ingredients and your skewer, probably somewhere in the neighborhood of 12 cents and we retail ours for 50 cents.

CHAIRMAN EVANS: What do you sell a regular hot dog for?

MR. HENNINGER: Forty cents, 40 and 50.

CHAIRMAN EVANS: I'm not going to ask you, Mike, what you get. Well, anyhow, what do you get for a hot dog on a stick?

MR. BANDERA: Don't sell them.

CHAIRMAN EVANS: Don't sell them. Mike, do you sell them?

MR. MASON: Yes.

CHAIRMAN EVANS: What do you get for them?

MR. MASON: Sixty

CHAIRMAN EVANS: You get 60 for a corn dog on a stick. Do you use a ten to the pound or eight, twelve, what?

MR. MASON: Ten.

CHAIRMAN EVANS: I guess people can see corn dogs cook and they taste them and, if you take the batter and you jazz it up to your own liking or whatever the population in your area might like, they will sell. You may like powdered mustard in it or use some dried minced onions.

Put it this way. You can't put down somebody who is making money, so you have to magnify or minify the ideas to your locale.

Corn dogs on a stick are something you should be working on. You can buy them frozen, but there's a little extra something to prepare them on the spot. You can control the dog that does go into them. You may make a jumbo which brings us up to the point Frank had mentioned, quarter-pounders. Oscar Mayer is the only national manufacturer of a quarter-pounder hot dog. It is not going to be available, according to their spokesman, in the local supermarket. Eight to the pounds are and ten to the pounds are.

You might talk to your own sausage manufacturer or the Oscar Mayer representative. At Kahn's the biggest they make is six to the pound. But there's something about a quarter-pounder, if the phrase is not patented or patentable might be something that is very promotable and might have some good point of purchase material. You are selling that, right, Frank?

MR. SILVANI: Yes.

FROM THE FLOOR: How much?

MR. SILVANI: Oscar Mayer does have signs which they will furnish you. We serve it with sauerkraut and we sell them for \$1.00. It's a full quarter-pound hot dog. It's a delicious hot dog. It's an all beef hot dog.

CHAIRMAN EVANS: Is your price per pound in the 90's?

MR. SILVANI: It's somewhere in the 90's.

CHAIRMAN EVANS: How long is the quarter-pounder? Is it bigger in diameter, almost like a Polish sausage?

MR. SILVANI: Right.

MR. SILVANI: It's about 7 inches.

Most of your bread companies all have buns for it. Wonder Bread has buns for it.

CHAIRMAN EVANS: If you're in the Cincinnati Reds territory, the Kahn people have what they call a "Big Red Smokey" which is like a mettwurst. If you come to a German city like Cincinnati, you know what mettwurst and brattwurst are. It's a higher grade sausage and they get a good price for it and sell the heck out of them at River Front Stadium in Red Legs territory. It's advertised wherever the Red's games are broadcast.

FROM THE FLOOR: How is he preparing that quarter-pounder?

MR. SILVANI: On a rotor-grill. We use a rotor-grill for all our hot dogs.

CHAIRMAN EVANS: Is that the roller job, or a rotisserie job?

MR. SILVANI: It's a roller grill.

CHAIRMAN EVANS: It's got the tubulars. Okay. Does it fit in a rotisserie?

MR. SILVANI: Never tried it.

CHAIRMAN EVANS: The one thing I do caution you on any type of experimentation with sausage, make sure the thing is pre-cooked or fully cooked or your Board of Health man might just be a partner with you. He'll check the temperature inside that sausage in your stands because you do have to reach a certain temperature to make sure the thing's cooked properly.

FROM THE FLOOR: You say you put kraut on these quarter-pounders. Do you serve it hot or cold, your kraut?

MR. SILVANI: The kraut is cold. We use a cold kraut. In our area that's what they want. They're Germans.

CHAIRMAN EVANS: As you expand on hot dogs, you can get the coney dogs, the chili dogs, cheese dogs -- which do have a hot dog in them plus cheese sauce -- the German hot dog would be with sauerkraut, the Reuben dog would be with cheese, sauerkraut and maybe a chili dressing. Hot dogs are really very promotable if you just set your mind on it.

Partridge happens to be a small hot dog manufacturer in Cincinnati and they've got a big platter and it has about seven different ways you can fix a hot dog and they are all shown there in glistening full color photography that's on a sign that's about 20 by 30 inches. A super-looking sign. And this is something that if it were available in a transparency would really help you explain what you have in your sandwich menu.

You know when we talk to people that have real small concessions stands, something like you may have at a city swimming pool, so you know if you have one hot meat entree, okay, you go with the hot dog. If you need two, you can go with a chili dog and if you need a third, a hot meat entree, maybe you can put cheese sauce on it. But these are the things -- you don't have to go into difficult food preparation if you take the simple things and simply dress them up, or again, a special size or shape, or whatever.

FROM THE FLOOR: What was the cost on the quarter-pounder?

CHAIRMAN EVANS: Around 90 cents per pound, so you're ending up with 22½ cent meat cost and your bun is, what, 4 or 5 cents and he's retailing it for a buck, for the quarter-pounder. That's a nice way to get that 40-cent hot dog up to a dollar.

Well, let's put it this way. The ideas are there. They are all around us and all we have to do is look at them and -- Macy shops Gimbles.

You know cotton candy is something that -- everybody here sells cotton candy, right? Okay, I'm sure you all do. On cotton candy we had an experience. At Cedar Point before Woody Woodworth came there, they were doing a pretty good job in cotton candy. What Woody did was double the number of cotton candy locations and what he ended up doing was doubling the amount of cotton candy sold. Again, making it available.

Mike Mason, how many locations do you sell it in?

MR. MASON: We have just one central location for production and depending on the volume of crowd and the type of day and so forth, we do take it from that point of production to other points for resale. But we only have one central point to produce the product.

FROM THE FLOOR: Do you bag it?

MR. MASON: Yes.

FROM THE FLOOR: With just one machine?

MR. MASON: We have three.

FROM THE FLOOR: How do you seal the bags?

MR. MASON: The polybags come with twist ties and you just put the twist tie up at the top.

FROM THE FLOOR: How many can you produce?

MR. MASON: It depends on how big you make them. Well, really, the size and the weather has some effect also but I would say that probably our production, when all three machines are going, is anywhere from 700 to 900 an hour, average.

CHAIRMAN EVANS: Where are the folks from Cedar Point? How many cotton candy machines do you have?

FROM THE FLOOR (Cedar Point): Twenty-eight.

CHAIRMAN EVANS: Anybody here from Hershey Park? How many do you have?

FROM THE FLOOR (Hershey Park): Fourteen.

CHAIRMAN EVANS: You have fourteen. Do you run, maybe, 6 or 7 cents per capita on cotton candy?

FROM THE FLOOR (Hershey Park): Yeah.

CHAIRMAN EVANS: How about Cedar Point, do you have a per capita figure handy?

FROM THE FLOOR (Cedar Point): We combine our apples, snow cones, and cotton candy together.

CHAIRMAN EVANS: What you can get on cotton candy on a per capita basis boils down to that so-called common denominator. It depends upon how much you make it available. Here, again, there are ways to make cotton candy available right out in the midway. That was one of the things that led to Cedar Point's, and Hershey's, sales success. How many additional locations do you put out into the midway situation at Hershey?

FROM THE FLOOR (Hershey Park): About six.

CHAIRMAN EVANS: About six additional locations in the traffic pattern. Now in some of those, you have a few problems with bees out there. To beat that, you're going to make permanent locations, screened in rather than the open supplemental spots.

And why not -- look at the food cost. Sugar costs you what today? Twenty-two cents a pound or maybe a little less. The cone and the color flavor concentrate costs another penny, and you've got maybe an ounce and a half, if you're serving over the counter. Now if you're stuffing a big bag full you might put two ounces or maybe three ounces and if you put it in a bag you're adding maybe another 2½ cents. You're talking about a maximum food cost of a nickel.

What do you sell floss for at Worlds of Fun, 50?

MR. MASON: Forty-five.

CHAIRMAN EVANS: What do you sell it for at Hershey?

FROM THE FLOOR (Hershey Park): Fifty.

MR. SILVANI: Fifty cents in a bag and 25 cents on a stick.

CHAIRMAN EVANS: Twenty-five cents on a stick, 50 cents in a bag. Your food cost on a stick is way less than a nickel and in a bag it's about 5 cents and you can sell it for 50 cents. This is why you want to get a few of these long profit numbers out where the folks are.

How many locations do you sell cotton candy in, Mike?

MR. BANDERA: Just one location right now, four machines, and we sell it for 60 cents.

CHAIRMAN EVANS: How many of you have to live with a union labor contract in your park and with the food stand workers?

You have to pay \$2.50 an hour for some of those folks, right?

MR. BANDERA: That's right.

CHAIRMAN EVANS: Absolutely, and the contract's going to go up to \$2.55 next year.

MR. BANDERA: More than that.

CHAIRMAN EVANS: Well, let's put it this way, that's only the tip of the iceberg.

Okay. Cotton candy's something that you can discover. When sugar was 78 cents a pound, Frank's food cost was almost 8 cents on that 50-cent number and now it's back down.

The next item, that came up as a "new", is circus waffles. Carowinds makes these old circus waffles, but they call them crepes down there and they get 50 cents?

They've got about a 4-cent food cost. Do you know what I'm talking about? I'm talking about the rose-cake waffle, the little hexagon shaped waffle, circus waffle. It's a county fair midway item and I really don't think any park here -- does any park here sell circus waffles? Very few, just a handful. Le-Sourdsville is. Frank, what do you sell them for?

MR. SILVANI: Twenty-five cents, four for a dollar. You get a plastic bag with four.

CHAIRMAN EVANS: We have customers who work at county fairs and they've got people standing in line for these things.

MR. THEODOR: Do we have time for a commercial?

CHAIRMAN EVANS: No, no time for a commercial. No, seriously, this is something that I'm not going to give any time for a commercial because it's something that you really have to look into. Most of you don't even know what they are? It's not a Belgian waffle. It's just a little bit of dough on a hexagon-shaped thing and Hank happens to sell a gadget that fits on a deep fat fryer --

MR. THEODOR: Let me do the commercial. We've developed a new gadget that makes nine of these waffles at one time. It costs you about three cents to make it and it takes three minutes to make these nine waffles and usually the price is about three for a dollar.

CHAIRMAN EVANS: At this -- or any IAAPA Convention -- there is a beautiful display at the Exhibit Hall. If you don't visit it you're insulating yourself from ideas on which you can make some money. Hank's talking about making nine of these things every three minutes. You've got nine times three, you've got 27 cents in cost and you shouldn't have any trouble selling them virtually as fast as you can make them.

I don't recommend that you try to sell them for 50-cents a crack like they do at Carowinds, because you know at three cents, that food cost is so low I can't even figure it out percentage-wise. But you do have labor behind that machine. It's neat to watch these little things sort of pop up. It's just one more new little idea.

MR. SILVANI: The only thing that you find with the French waffle is that you will get a lot of complaints if you've got to produce them too far in advance. The weather has a big play with these things. You have to be very precautionous and careful. Make them good and you'll sell them fast and you'll sell them right now. Don't stock pile them.

CHAIRMAN EVANS: Circus waffles are back. We've got a 64-page catalog and they have been back on page 63 since our first catalog in 1947 and here we are, 29 years later, and suddenly we're starting to discover that people are selling them.

Frank had mentioned the colossal hamburger, the 7-ounce hamburger, as something he's making a little money on and something that he's pleased a lot of people with.

MR. SILVANI: The point of sales is the advertising. We emphasize it, we have window streamers. The company that manufactures the hamburger makes me up a sign. We dress this up and we give it a lot of action when we're making it. We do not prepare ahead. When a customer orders it, it's a show in itself. It's something that catches people's eyes. The girl's sitting there frying this hamburger and then she takes it and puts it on one of the big whopper buns with a slice of onion, a leaf of lettuce and all the condiments, wraps it up and presents it to the person. It makes a most beautiful presentation. You give them a great big handful of something. When they get this they stand there and they smile and they laugh and they bite into it and it's the most succulent thing they ever had. With us, it's been one of the most fantastic items that we've ever put in. We're getting \$1.45 for it. It's around 40 cents food cost. A hamburger is a hamburger. But show them something that you've taken a little pride and a little time in preparing -- make a big hoop-de-do about presenting this to the person who is going to give you \$1.45 for it. Other customers walk by and they turn around and watch this guy and everybody's betting, will it flop out of his hands or what, and all the while they're standing there watching and their mouths are drooling so we get the second call and the third call. And it's been very successful.

CHAIRMAN EVANS: Has anybody else had any experience with a 7-ounce hamburger? How big has anybody gone with the hamburgers? Double-quarters.

FROM THE FLOOR: We use an 8-ounce which we sell for a dollar and a half. I'm from Canada. We call it a button-popper.

MR. BANDERA: What we've done in all our hamburger operations, we have gone to an all meat hamburger, no filler, a quarter-pounder, for 95 cents and we sell the cheeseburger of course in all our hamburger stands and, in addition, we'll sell a double meat and then a double meat with cheese. And the double meat with cheese is actually an 8-ounce hamburger for \$1.85. Our per capita, it complicates the menu some, but with the additional gross we get off of it, our per capitas have continued to rise. Our hamburger stands are up on some days where we are doing around 25 cents per capita.

CHAIRMAN EVANS: Last year, in preparation for this conference we had done a survey. It was amazing how many people were showing a total per capita on food and beverage of under 50 cents.

Now, granted it depends on the number of hours you spend at a park, but your per capita food and beverage must be well in excess of \$2.00.

MR. BANDERA: It's around three.

CHAIRMAN EVANS: It's around three. Mike, you're probably up around \$2.60 or \$2.80.

MR. MASON: Oh, yes.

MR. BILL EVANS: Our per capita on our impulse food sales is about 80 or 85 cents. That's not the mainstay of our food business, which is catering, and including the catering is up around a little over \$2.00.

CHAIRMAN EVANS: So here's a park, a family park, which all of you can relate to, I'm sure. Several of you have visited Bill's West Point Park in West Point, Pennsylvania, and the point is, if you figure your lunches and dinners, your full catering, plus your midway snacks, you should be up over \$2.00 per capita.

Bill's talking about 60 cents on the impulse snacks.

Who has wagon wheels? Was that one of your items?

MR. SILVANI: Well, you call them wagon wheels, but that would be Western Melt.

CHAIRMAN EVANS: Western Melt. That's another good idea. You know, sometimes it's the name what makes an item promotable. The wagon wheel is a name you're not using. Western Melt is the name you are using. What is it?

MR. SILVANI: It's a double hamburger with cheese in the center. You put it on your grill and when it's completed, done, the cheese melts. Now, it was a dead item in the beginning. I'm ready to throw the thing out. I tell the man that I want him to pick up what I have. All at once the thing takes hold and it goes like crazy. It's a new item, and it was very successful. It didn't

take the place of the super hamburger or anything else, but it was another item and it was very successful with us. They are called different names in different areas.

CHAIRMAN EVANS: How many Big Macs would McDonald's sell if they didn't call them Big Macs, or how many quarter-pounders would they sell if they didn't call them quarter-pounders? Somehow or another there's a sort of a rhythmic name to that quarter-pounder. Once you pick the name start promoting it.

Very few things actually sell themselves. You could talk about ideas on how to promote popcorn all day long and you'd never cover the full gamut. We have taken all the popcorn ideas ever put on paper, put a cover on it and call it "The Profitable Art of Popcorn Merchandising." Eighty per cent of the ideas in this book would not apply to any of you, but it would be a different 80 per cent probably in most cases. If you want this book just ask.

We got to spend a lot of time on in-park promotions at Funspot Fun Food 1. This is something that can be an annual event. A two-day seminar wherein people in charge of food serve operations in funspots can get together and exchange ideas. Nobody has all the answers to all the facets of a successful fun food operation in a park. But everybody has some super answers to several of those facets. And that's the whole idea. You know, I got an idea and you've got an idea, and we exchange ideas and we each have two. If you get 35 people together talking about a lot of different subjects, the end result is each person has a lot of ideas.

Now, we're getting down to labor. I mentioned union labor is something that could be a real problem. In your large amusement parks, minimum wage certainly is going to be with everybody. In terms of labor as a percentage cost, Mike, you're in a unionized situation. There aren't too many people in that situation. What are your goals percentage-wise on labor as a percentage of food cost in your fun food operations?

MR. BANDERA: I haven't got it broken down just to fun food. Overall labor percentage right now is about 22 1/2 per cent of gross sales. And we're working on bringing that down. Now, it's a function of your retail prices, really. We can adjust it to whatever we want our labor percentage to run, but we can't get it up so high that the merchandise won't move, of course.

MR. MASON: Our labor cost this year will be in the area of about 16 or 17 per cent. We have been under a wage rate which we are now currently reviewing for our 1977 season. Our starting hourly rate for our season people is \$1.80.

CHAIRMAN EVANS: Do you have a state minimum wage law in your state?

MR. MASON: We're not governed by the state.

CHAIRMAN EVANS: Does California have the \$2.50 an hour, and I guess the State of New York or the State of New Jersey has a minimum wage law?

MR. BANDERA: Yes, New Jersey has \$2.30.

CHAIRMAN EVANS: New Jersey has a \$2.30 per hour minimum wage law. I'm afraid that all of us are going to be faced with an increase in the minimum wage on one hand, and probably a more all-encompassing state minimum wage legislation.

In terms of trying to lower labor costs as a percentage, obviously you can raise your food cost and maintain your dollars in labor. But that can be self-defeating. Mike hinted at that. You have to be a little careful how high you go. In terms of increasing profit productivity, what innovative ideas are you trying to implement?

MR. HENNINGER: The key here is to introduce supplemental items to particular areas that don't involve that much additional labor to handle the additional item. I think there are a lot of simple items that can be introduced into your particular areas that are going to generate additional revenue for that particular area as well as hold your labor cost. And that's exactly what we do. The more supplementary items you can add into your particular area without adding any additional people will certainly help.

CHAIRMAN EVANS: Along the productivity line, how do you store up labor? When you have certain people who you have as an absolute minimum on the park premises you have to find ways to keep them busy. How are you getting people to store up labor a little bit?

MR. BILL EVANS: One I had mentioned to you already was the caramel corn production, as far as our pre-packaging caramel corn and getting this ready. We've already discussed, I think, the bagging of cotton candy. That's all I can think of.

CHAIRMAN EVANS: One of the things that I think hits every park, large or small, unless you have a cooperative wife and a lot of youngsters, is keeping labor all season long. This is a problem for everybody, and I'm sure that we have a solution. There are those people who have tried the 15-cent per hour bonus that you give a person at the end of a season if they've stayed with you a full season. That is one idea. Frank, what good ideas do you have that work?

MR. SILVANI: That's a good question. Does anybody on the floor have any good ideas of how to keep your labor, how to keep the help? Is there something you're doing -- actually I think I'm like all of you. We have a problem, school's opening and the kids are going back to school, college is opening and the kids are going back to college toward the end of the season and we are pretty desperate for help.

Now, we've taken and tried to make people work -- doing two things. The person who's probably making hamburgers is probably doing two other items now. It gets very desperate at the end of the season. Has anybody got a good solution or ideas of how we can maintain the help to stay? Does anybody have an idea?

FROM THE FLOOR: They ain't going to do it for 15 cents an hour.

FROM THE FLOOR: Put an anchor on them.

MR. SILVANI: No, really, I think this is one big problem that we're all faced with. I'm sure that you all have the same problem and if you don't, God love you.

FROM THE FLOOR: We tried a new idea this year. We brought 11 of our kids down here as a bonus program for this Convention. They're going to pick up ideas and at the same time they are really enjoying themselves, and they are into it and they're coming back with us next year. They are paying their own meals, but we've covered everything else.

CHAIRMAN EVANS: What do you figure it's costing you a person?

FROM THE FLOOR: I don't care. I'm getting the production.

MR. BILL EVANS: I'm sure everybody here has a labor problem. Most people in the business find that it becomes very difficult after school starts to have a quality operation -- maintain the quality that you want to maintain, like everyone else. We have not come up with any magic answers. We tried the bonus system and found it to be a bookkeeping nightmare and with really no merit. We just did try to keep them happy any way we can -- and that's the only answer I can give you.

CHAIRMAN EVANS: One comment somebody made was they are not eligible to be rehired next year if they quit before the season's over.

FROM THE FLOOR: Santa Claus Land, Indiana. Yes. We tried the bonus, we tried it for 15 cents and we tried the 25-cent level and it did not work. But we're trying something new next year. I don't know whether it's going to try to work. Maybe somebody's tried it before and can keep us from trying it, but we're going to make a contract with every employee. We're going to find out when he has to go back to school. If he will stay until the time he tells us that he's going to stay with us we're going to give him \$100, that's a contract for him to stay. But we'll know exactly how many people we have staying until the end.

CHAIRMAN EVANS: I hope you come back next year. We'd love to find out how it worked -- whether it worked or not.

FROM THE FLOOR: I was just going to comment to say to check with his attorneys first.

CHAIRMAN EVANS: Check with your attorney.

FROM THE FLOOR: It's libel. You can be libel for promising something to someone and not fulfilling your obligation.

FROM THE FLOOR: I'm from Opryland. Just last spring we had an attendance day, very early in the season, that was something in excess of 7,000 or 8,000 more people than we had ever had before. We brought in about a hundred extra people that had never even worked in the food and beverage department before and served about 38,000 that day. I feel certain that, on previous experience, we have a lot of people at a very low level of supervision. And as it turned out we are darn near one out of ten of our people were maintained on a supervisory status. It gives them an incentive and consequently if we can get one out of ten that we can really rely on, and if we have a lot of chiefs in relation to Indians, and if we have less activity on our Indians, our chiefs are right out there with them, pushing them. And consequently it adds up to productivity. Involvement in food service is very hard to establish.

CHAIRMAN EVANS: And your supervisors are the core cadre which you can count on basically year after year.

How many months a year do your supervisors have work at Opryland?

FROM THE FLOOR: With the exception of a few they are all just with the seasonal operation.

CHAIRMAN EVANS: Do you promote your supervisors from within?

FROM THE FLOOR: Yes.

FROM THE FLOOR: We're planning the same situation in New Orleans. We're hiring a principal from one of the schools to recruit teachers from other schools to be supervisors to be procurers of other employees for the property, maintain them on the property and supervise their operation.

CHAIRMAN EVANS: Those of you who read the Amusement Business wrap-up of the National Association of Concessionaires Convention saw a comment or two from Pat O'Malley, who is President of the Restaurant Association. This is something that you might be able to use in your sales pitch to the kids who work for you. Pat O'Malley said that today 33 per cent of the dollars spent for food are being spent away from home. By 1980 it will be up to 40 per cent. By 1986 they estimate that something like 50 per cent of the dollars spent for food will be spent away from home. Which means that the snack food industry, the fast food industry, is going to grow by leaps and bounds and there just aren't enough good people to really staff all of the food facilities. To some extent the person who gets experience working for you can become part of this burgeoning fast food industry even if they don't stay with you. Obviously, parallel with this, your opportunities for sales of snack foods eaten away from home grow by leaps and bounds. I think somehow, just the growth potential of this industry and the fact that there is a requirement for trained people, and you can give them some pretty good training. This might be one way to make people feel that I'm more than just a hamburger cooker, I'm part of something that is a bigger industry.

MR. BANDERA: I've had the occasion to try several things and when I was with Six Flags Over Texas we tried the bonus program, the 15 cents an hour for every hour they worked through Labor Day and 25 cents an hour and this didn't work. We would still be something 150 people short by Labor Day out of a schedule of 500 people.

At Great Adventure in New Jersey we have no bonus program, but our base rates are quite high. It's about \$2.40 an hour to start. Our stand managers are up around \$3.25 an hour and roving supervisors are at \$4.50 an hour or so and even this does not hold them. This year we were 250 people short by Labor Day, and that's on an operating schedule of 1,000 people. What we're going to try is developing some loyalty. We're getting into some programs like adding some additional break areas, making it more convenient and comfortable for them to work, adding a brand new 4,000 square foot employee dining area with some arcade machines and some music and this type of thing. Making that pleasant for them. We went from something like four roving supervisors last year up to about fourteen roving supervisors this

year in order to get down on a personal basis with all the employees and give them some personal attention and take care of their problems and try to just make them happier and build some loyalty and some other things. Such things as trips to other parks and bus trips. We'll take 60 to 100 people to other parks all expenses paid. We've got some other programs that we'll get into. Some incentive programs, we'll offer some instant bonuses. Some money that they can realize during the week, during the current working week. And there's -- anything that we can come up with to develop some loyalty and make them want to work there and make them want to stay and go right up until the day before they go to school. We're going to try to institute this. Of course, there's a point of diminishing returns and we haven't reached it yet, but we're going to try to find out where it is.

CHAIRMAN EVANS: What's the instant bonus?

MR. BANDERA: The instant bonus we were going to try was this mystery guest type concept. I believe it was Kings Island that tried this mystery guest concept last year. A mystery guest walks into a cue line of a snack stand and if the person behind the counter -- say this person orders a hamburger and the person behind the counter says: Would you like an order of french fries with that? Well, instantly they get a \$10 bonus because they were doing the right thing, pushing the combination of sales.

In other areas, the ride areas, they could be used the same way for just using the proper language, you know: May I help you? Step this way, please. And this type of thing. They get an instant bonus. It could be \$5 or it could be \$10 right on the spot.

MR. MASON: Needless to say we are experiencing or have experienced similar type labor problems and what we're doing this coming year is about four major points.

No. 1, we're going to really improve and update and try to do the best possible job in recruitment so you have the proper raw materials to begin with.

After that individual is hired, it's into the training program. We've always had one, but we're going to make it better and keep it a constant on-going program. Sometimes, I know in our department after we hire our initial number of people, as new people come in during the season you either find a situation where you don't have the proper amount of time or the staff to train the new employees in the proper manner. So this is one area that we're really, really going to stress this coming year. Training from April through October.

The social programs are another area that we are going to get into -- we have been in this but we are really going to improve this season even more. Softball, dances, picnics. One thing that we tried this year we had a day where we had a free chicken barbecue for our ambassadors outside of the cafeteria area. And this coming year we definitely want to consider a -- maybe twice a month having a picnic-type dinner for them and completely getting them out of the cafeteria, because no matter how nice a cafeteria is, if you're there 135 days a year it gets pretty old.

The last major point is to really communicate with your employee. During the last few years we, as an industry, may have

been taken up with our great attendance records and great money being made in the various areas. We have maybe taken our employees for granted, and possibly we may have been paying for this the last few seasons.

We're really going to stress this personal contact and stress to the young person that they, without question, are the most important product in any park, be it large or small. Without that seasonal employee, no matter what programs we have they can't work unless they are making them work with all the enthusiasm and interest that they can muster.

CHAIRMAN EVANS: I hope you all caught that word "ambassador." The people who work at Worlds of Fun are all called ambassadors.

FROM THE FLOOR: Okay, the one thing that comes up is that our school starts before Labor Day in our area, not the colleges, but the high schools. We have been giving serious consideration not to open on weekdays before Labor Day when school has started. Has anybody gotten into this situation?

FROM THE FLOOR: We're in the same situation and it worked fine.

CHAIRMAN EVANS: It helps your people become stable. In those last couple of weeks, do you still get almost the same number of park patrons and the same amount of income?

FROM THE FLOOR: Yes.

FROM THE FLOOR: A lot of comment has been made to getting closer to your employees. In our operation we employ almost entirely teenage high school help. I find it also helpful to familiarize the parents with the type of job the employee has. I'm from Dutch Wonderland in Lancaster, Pennsylvania.

CHAIRMAN EVANS: Have you had the opportunity to hear Angelo Fortuna from ARA? He is a super motivational trainer. Another is Dr. Frederick Hertzberg from the University of Utah. Either of these two would be great additions to the 1977 program training you to motivate your people. You need motivational training sessions for supervisors. Make people feel good about what they are doing. You don't motivate people, all you do is create an atmosphere in which people motivate themselves. This is the thing you're trying to do in your park when you get parents to feel a part of the act. When you talk about supervision and training, you must make supervisors feel a part of the act. They are part of your management team and they should know how they are doing. Even stand managers want to know -- in fact, everybody wants to know: How am I doing?

Alcoholic beverages are next. How many people here sell beer? Again, a very small percentage. You almost have to ask why not.

Did you ever consider it?

MR. HENNINGER: Yes, we have.

CHAIRMAN EVANS: At the Funspot and Fun Food 1 Seminar one delegate said: We were scared to death to put beer in. We were afraid we'd have a bunch of roaring drunks in the park. And

when we did put it in nothing happened. We just kept selling the heck our of it.

MR. BANDERA: I've worked in two parks where one we had it and one we didn't. When I was with Six Flags Over Texas, the reason we didn't sell it there was it was just simply against company policy. We were a family park, and we presented a 100 per cent family image and the President of the company just felt that beer would be just one little flaw. We were also regarded as sort of a babysitter. People would just drop their kids off in the morning and come back and pick them up at the end of the day and we felt that maybe they wouldn't do it if we sold beer there.

But in New Jersey, we sell it there and we sell it in every sales location. We sell about 5,000 kegs a year and there's no problem. There was not one single incident this entire season. We operated 192 days this year and no incidents. Our daily questionnaire reflected no negative comments, no negative comments as to: You should not be serving beer. It really doesn't seem to enter their minds that we do sell beer. So it's presented no problem to us, and it's just been an incremental revenue for us.

FROM THE FLOOR (New Orleans): We sold beer for 48 years at our park and this year we are doing away with it except at one location. Mainly, the problem in dispensing beer is the age of the person that can dispense it. So we dispense it in one area for those people that want it as a convenience for those who want it.

CHAIRMAN EVANS: There's some question about that person having to check IDs of those who might be under age at many locations.

MR. BILL EVANS: We don't sell beer over the counter. We are in the group picnic business and we provide it for picnic groups, and we've done it for many years very successfully. We have learned that you do have to establish rules and regulations and that you have to show the ability to enforce them. As long as you maintain these I think you can do it very successfully.

CHAIRMAN EVANS: If you work picnics and cater to groups and get the major portion of your business or a heavy portion of your attendance, why not use your food operation to promote total business. In food workshops we forget that you can make a good impression on picnic sponsors and group sponsors by using discount coupons with your food and beverage operations or by giving them script money.

MR. BILL EVANS: We're into catering pretty heavily and very often everyone in the park on a particular day is being catered. This, of course, minimizes impulse buying on the midway because if it's being given away in one location why go buy it in another. So we've found that by encouraging different committees to give script, as it is being referred to, we call it give-away tickets for a particular reason, we do several things. We do not interfere, for instance, in the cash out of pocket purchase because the person who has received the free tickets from this Picnic Committee feels they're expendable. Secondly, we'll bring them to the point of sale which he may never have done. For instance, if he has an ice-cream ticket or a hot dog ticket, or what we call a "Goodyland ticket" and he takes them to the stand and we can sell him something else just by being in a location. So we find the tickets to be very valuable to us. We charge them by

the tickets not returned. For instance, there are 1,000 people on this particular picnic who are entitled to an ice-cream and receive an ice-cream ticket. If the committee turns back 100 of these we bill them for 900. It's up to the individual to see that he surrenders a ticket. This far offsets any discounting we've done. There's always a certain percentage that either walk home with them or lose them.

We have another program which we use and, it's a universal food ticket and we encourage this to groups that do not want to get into the ritual of the catering situation, where they have to eat at a certain time. It's nothing paramount or unusual, I guess, but is a universal food ticket in 25-cent denominations and a picnic would give these to perhaps \$3.00 worth for every one and they are acceptable at all our food stands for any food item they wish.

And, thirdly, I guess, we have a carry-back type of food ticket where it's detached, and again we're on a pay-one-price policy, and it's attached to the admission portion of your ticket. They surrender the admission portion at the gate and these residual tickets that they are maintaining, one or two, are good for whatever they are particularly agreed upon between us and the Picnic Committee. It may be a hot dog or an ice-cream or what-have-you.

CHAIRMAN EVANS: At LeSourdsville you're doing the same thing, where we pay 35 cents for ten 5-cent tickets. You are basically giving this to picnic groups. Sometimes you can promote picnics and large groups just by making a point of saying: You know, we've got all these extra discount food coupons.

MR. HENNINGER: We cater to group affairs mainly as a convenience. We would rather our groups that come into the park eat in the park. It's easier for us to handle them in the park. We can control the groups better that way. It's an awful inconvenience for us to take care of them in a grove, but we will do it as a convenience to the picnics to try to get them to Kennywood.

CHAIRMAN EVANS: Training.

You all know what the Occupational Safety and Health Act is and -- how many people have had an OSHA inspection? If not you are lucky, very lucky. This is something that you could talk to your legal counsel about and find out what your responsibilities are to OSHA.

When you have people working around the food and beverage department equipment make sure these people are trained properly. Make sure that you have gone over the instruction manuals with them. I could ask you: Where's the instruction manual on your popcorn machine? And you'd say: We've got it in the office. That's good, but when was the last time you showed it to the people who pop the corn? Minor? Yes. But you have other machines. We're talking about deep fat fryers and we're talking about draining and filtering the oil. There is a certain amount of redistribution of wealth going on here in America, and I'm sure in Canada you're having the same thing. So I would say this: Make sure you cover yourself. Make sure that you re-evaluate over the winter all of your training procedures, your training manuals. Write a training manual if you don't have one.

I've got another free book entitled "How to Make Money With Snacks". It is a start on a training manual. Please look into your training, to keep your employees from suing you and collecting. An ounce of prevention is worth a pound of cure.

Ladies and gentlemen, this brings to a conclusion our seminar on the subject of Food and Beverage Profits Can Be Fun Too. I think you should approach food as a part of the fun for your park patrons, the same as rides, games, and souvenirs and novelties. Fun foods are a part of the fun that they've had when they visited your park.

...The food workshop adjourned at 10:00 p.m....

RIDE WORKSHOP

FRIDAY, NOVEMBER 19, 1976

THE RIVERGATE ROOMS 2 AND 3-

The Ride Workshop convened at 9:30 a.m., Mr. Chris Hines, Western Playland, Inc., El Paso, TX, presiding.

CHAIRMAN CHRIS HINES: Good morning. My name is Chris Hines. I am with Western Playland Amusement Park in El Paso, Texas, and I am your ride chairman for this rides workshop.

When I was given this job in July, I asked Bob Blundred to send me a list of things that had been covered in ride workshops in the past years, which he did, and I looked through them, and I think that you will find our program today quite unusual in the fact that some of these subjects have never been covered. It seems like that in the 17 years that I have been coming to this convention the main topic at the ride workshop has been magnafixing, metal detection and what-not, and I just felt like this year I would like to change the program and give you ride operators some valuable information.

The first thing I did I sent out a questionnaire to park members, dealing with information on products that they have found successful in their operations. I didn't know what kind of results I was going to get, but it turned out that it was very successful, and I am going to make a recommendation to the Association that we continue this from year to year.

You have two handouts on your chairs. One is a yellow handout and the other one is a green handout, and I believe there is some other material. I would recommend highly that you pick up one of these.

On this questionnaire dealing with products there are over 80 manufacturers listed that have products that are useful to our industry that are not next door in the showroom. As the morning goes by I will point out a few of these manufacturers and products that were duplicated a number of times, so I figure that those that were duplicated, that came in from parks and carnival operators, that these products were highly recommended. I am not recommending any of these products and manufacturers; I just feel like they are a guide in case you are looking for something that you can have something to refer to in locating a part.

We have an excellent program. I have two mystery guests and I will announce them right now. They are not on your program. The first mystery guest is Richard Chance of Chance Manufacturing Company. My second mystery guest is Harold Holmgard of the Bureau of Labor, Amusement Park Division. He is a ride inspector for the State of Iowa, and I believe that he has been a ride inspector since '72. He has some valuable information to give to us.

We will have a question and answer period after each speaker. The reason for this, the topic is still fresh in your mind. Please, we need to get involved in this workshop. Don't hesitate to get up and tell us your problems and we will try to get some answers. If we don't know them up here, we can get somebody on the floor that has had a particular problem.

I would like now to present our first speaker, Mr. O.D. Hopkins from O.D. Hopkins Associates, and he will speak on "Design, Maintenance and Operation...Partners in Aerial Cable Ride Safety."

Now the reason I thought of Mr. Hopkins way back in July, or I don't remember when it was I thought of him, but there was a disaster in Vail, Colorado, and looking at this list I found out that in 17 years nobody has ever talked on aerial cable safety rides, maintenance and design. I feel like Mr. Hopkins is one of the best in this particular field that would represent you. I believe he sent people out to investigate this accident, and I think he will make an excellent speaker. O.D.

"Design, Maintenance and Operation...
Partners in Aerial Cable Ride Safety"
by

O.D. Hopkins, O.D. Hopkins Associates, Inc.,
Contoocook, NH

MR. O.D. HOPKINS: Thank you, Chris.

The accident in Vail that Chris referred to was a very good example of why I feel that the design is a very important factor in the overall safety considerations of a ride as well as the maintenance and the operation. That accident, the official report of the investigation of that accident, showed that the basic cause of the accident was a design fault from the original installation but it was compounded by the fact that maintenance disregarded some very dangerous signs that appeared six or eight months before the accident, and there were very strange things going on just prior to the accident that the operators completely ignored. Any one of the three factors, if they had been paid attention to, could well have prevented that accident.

The design in aerial tramways or the regulation of the design is probably better covered in aerial tramways than any other rides that you might operate in that there is a code in any state that has ski areas, to start with, that is a legal code, and it very comprehensively regulates how that equipment is designed as well as operated and manufactured. There is also an American National Standards Institute code which is a voluntary code but it is a nationally accepted code and it is as a matter of fact the basis for most of the legally required codes in the states, so there is very solid criteria that dictates the design of this

equipment.

Most operators I have found of sky rides, so-called or whatever, are not even aware of this American National Standards Institute code, but it does apply very directly to any sky ride in an amusement park. It deals with the design of the equipment primarily. It also sets up criteria for maintaining the equipment and certain testing of the equipment, not only prior to its installation but also subsequently during its life, and also how it should be operated, all in terms of safety.

Certainly if anyone is considering buying an aerial ride of any sort, they should insist that the manufacturer adhere to this code in the design and manufacture of the equipment, and if you are an operator of such equipment now, of course, it is too late to insist that it be designed to that code but anywhere that there is a legally required code, a state code, that code or the regulation of that code would insist that your equipment be kept up to that code, and that code is constantly being revised. I would say over the last 15 years it has been revised on an average of every three years. Where it is a legally required code, there is no grandfather consideration in it. You must bring your equipment up to any changes in the code. So, if you are an operator of this type of equipment, you should keep yourself advised of this code and any changes in it.

As an example of the changes that occur, there has been a revision in this code this year and one of the changes was that grips must be tested for slipping. Each grip on the line has to be tested for slipping on the cable, every year. This is sort of an involved procedure, but this is something that the code had never required before, so now people are faced with having to do this. There is a good reason for it, because it is one of the most frequent types of accidents that occur with aerial rides. Again, it is important to keep yourself advised of these codes and how they might be revised and changed.

Not really in the area of initial design but going along with design as it might be affected, one of the most serious problems I have seen through the years with existing equipment is the fact that either the operator himself or somebody not really qualified has modified the equipment in some way. This has in my experience very often resulted in what amounts to a code violation, in that what they did, they weren't expert enough at it or weren't familiar enough with the code to stay with the code and have done things which end up being a detriment to the equipment rather than an improvement.

There are a lot of very powerful forces involved with the tension in the rope and the resulting forces throughout the whole piece of equipment so that no one should modify any sky rides, I don't feel, without consulting an expert of some sort, and preferably the original manufacturer of the equipment.

The second area that is part of the total picture of ride safety in my opinion is maintenance. There are two kinds of maintenance, in my opinion again. One is to preserve the equipment and the other is to enhance it. The only thing I am going to concern myself with now is the preserving of the equipment, maintaining the condition of safety that you have in the equipment originally.

This starts with just the periodic maintenance as recommended by the manufacturer. The daily procedures that should be followed, monthly, yearly, so forth. Many ski rides that I have inspected for owners and insurance companies and so forth, there have been no maintenance manuals supplied with the equipment. This again is something that is a very valuable tool for the owner-operator of the equipment, and he should insist on this when he gets the equipment originally.

We not only design and build this equipment, we own five of them ourselves which we operate in various state fairs all over the country. We have developed printed checklists for daily inspection. This is a very formalized thing in our own operating and I think it is quite valuable to formalize this. If nothing else, it goes a long way in impressing on the people who are responsible for maintaining and operating the ride the importance of the maintenance. These checklists that we have are applied to each particular installation we have so that every item on it has to be checked off and the operator of the equipment has to sign this thing and turn it in, date it. I have found that it has gone a long way in impressing on the operator the importance of maintenance.

There should be on this form also a means of any faulty aspects of the equipment that he has found in his daily inspection, his startup inspection, there should be an organized method of this red flag, so to speak, that comes up on his daily inspection getting back to the maintenance people who are going to have to do something about it, not just stick the report in a drawer and forget it.

Again, there should be a periodic inspection by the maintenance people, not just when they happen to go walking by and happen to see something and that's the time to take care of that. Again I feel this should be a formalized thing; whether it is annual or whether it is monthly or whatever, it should be formalized and a date set up for it and done in a formal regular manner, not left to chance.

There should also I feel be an annual inspection by a qualified engineer or the original manufacturer of the equipment. This can be expensive. We offer this to our customers and it is \$200 a day plus expenses and it is usually a couple of days and the expenses can be considerable when you get involved in flying halfway across the country or something to inspect it. But I am sure that the cost of these inspections that we have done at any rate has more than paid for themselves in savings in the long run in the cost of maintaining the equipment.

These inspections should involve a rope inspection and a log and a report should be made specifically on the rope, and these reports filed and available for the next inspection. Particularly in rope but also in any maintenance program, the history of what is happening, the progression that then can be seen by reading these reports and reviewing the previous reports can predict failures that you can't see in just what you are looking at at the moment. In a rope, for instance, all of the lengthening of the lay length or the shrinking of the diameter of the rope, if you see this happening gradually over the years, you can forecast or feel a lot more confident in the value of this rope. If you look at it once and you see that it is undersized, you

say, "Oh, my God, this rope is undersized! I don't trust it anymore." If you had seen a history of this diameter shrinking by a few thousandths each year over a period of years, you would not be alarmed by the fact that it was 15/1000 undersized or something, because it is natural, but if this all happened in one day or half a season, then it would be alarming. So, these reports, shouldn't be filed away and forgotten. They are a very useful tool.

These inspections would include the total ride and in our case when we make an inspection it is at least a day-long thing, going through the whole equipment with the proverbial fine tooth comb.

One thing that in my experience I have found, a lot of people can be lulled into a secure feeling about an aerial ride because they have had an insurance company engineer inspect the equipment. I don't mean to say that an insurance company engineer isn't qualified to the job that he comes to do, but he is not specifically trained in an aerial ride and I don't think that his inspection should be considered as the total answer to inspecting the equipment. He is not specifically knowledgeable enough about that particular equipment to give you the kind of inspection that you ought to have.

Further along the lines of inspection, the grips, the rope grips, which are the most critical part and the most prone to fatigue, should be inspected at least semi-annually with magnetic particle testing, proof loading, and visual inspection. This is something that, as far as I know, always requires sending the grips back to the original manufacturer. Sending them to a testing laboratory to be either magnetic particle inspected or x-rayed doesn't really do but a small part of the job. If they find any sort of flaw, they are going to reject the part, and the only thing they are going to inspect and find for you is a crack or a subsurface flaw.

There are so many other things that you can tell by just visual inspection that they aren't even going to understand. They are only giving you a very small part of the picture. There can be subsurface flaws that were there in the original casting and are in a non-critical area that do not really hurt the integrity of the grip at all, so there should be a further interpretation of whatever an independent testing laboratory comes up with before you decide whether you have an acceptable component or not.

There are very specific maintenance failures or failures of equipment that maintenance has not coped with properly that we see cropping up all the time in the equipment that we sort of live with or have inspected for other people.

Corrosion is something that seems to be pretty generally ignored. In certain areas on structural steel, it is a little hard to get too alarmed about some rusty spots or something. Corrosion on the hauling rope is a very important thing to avoid, primarily because any corrosion on the outside just sends up all kinds of doubts in your mind about what is happening inside the rope where you can't see anything. Particularly along the coast we see corrosion of line assembly parts, of counterweight tower parts that are so bad and have been ignored for so long that there

is less than a quarter of the original metal there. You know there is just no question. We sell thousands of dollars of parts a year to replace just eaten-away components that never should have been allowed to get in that condition in the first place.

Rope lubricating is always a big question in everyone's mind. There are 450,000 people selling wire rope lubricant and everybody has a different claim about their lubricant. The thing to remember in considering a lubricant is that what you are trying to do is not just cover up the rope and keep water from getting in. The rope needs to be lubricated inside. It is just like a machine. There are all kinds of parts working against each other and they need to be lubricated between each wire, way down inside the rope. The lubricant should also be there to prevent corrosion.

A lubricant that seals the outside of the rope is going to do more harm than good because it is not going to seal out all the water that falls on it but the water that does get through the seal on the outside is going to be trapped inside and you are going to get internal corrosion, which again is this insidious thing that you can never know whether it is there or not.

Another thing that keeps cropping up all the time is improperly installed grips. I would say more often than not people completely ignore grip instructions from the manufacturer about how to install them. Everybody seems to run scared and overtightens them. This costs a lot of money to replace these grips that are worn beyond use because they are overtightened. Plus, by overtightening them, you are overstressing them, so you are creating a very unsafe thing as well as something that is going to cost you a lot of money because the grips just plain aren't going to last.

If you don't get very specific instructions from the manufacturer of the grips about installing them, don't install them until you can and do get from him these instructions, because it is a very critical area.

Tensioning. Many amusement type sky rides are tensioned hydraulically. There have been two areas where this hydraulic tensioning has been a problem. One is the fact that the cylinders, the rods on the cylinders, are not big enough in diameter for the length that they extend. They are pushing, not pulling, so that the rods will buckle. If you have a hydraulically-tensioned sky ride, if the stroke is four feet, which most of them seem to be, and it is less than an inch and three-quarter diameter rod, you had better have someone who knows specifically about it look into it for you and advise you on how much that cylinder should be extended, because there are a lot of them around which shouldn't be extended over two feet or they are theoretically going to collapse, and there have been several that have.

Another area in the tensioning is the friction. The tension is very critical to the proper loadings along the line and so forth and if the whole tensioning setup in the terminal has any great amount of friction in it, you are not getting the tension that was designed into it because the carriage tends to hang up, so this is something that should be watched pretty carefully daily.

Another area that a problem seems to crop up is the worn sheave liner, the line sheaves. These are almost invariably lined with either neoprene or polyurethane, neither one of which lasts forever, particularly if they aren't perfectly aligned and you get scrubbing and they can be worn out very fast. The time to replace a liner is before, under any condition, the grip itself can hit the metal part of the sheave. We constantly see liners worn way beyond this point and every time a chair goes by a sheave, the metal part of the sheave is hammering, hitting on the grip. This not only wears out the sheave, it is wearing out the grip, and it is also constantly peening the grip which is in time very apt to fatigue the grip, so it is a very dangerous situation to allow to exist.

Alignment of line sheaves is another thing we find very often on inspecting equipment is not correct and this is something that should be looked at pretty frequently on a regular basis and checked by the operating or maintenance people.

Lead-in, rope leading into the bull wheel, if it leads in too high or too low, it can create all kinds of problems. It tends to make the rope want to twist and this twisting can actually make, the tension that builds up in the rope, can actually make the rope turn inside the grips which can just chew away the inside of the grips. It can also create a situation where the rope is pried out of the grip as it goes around the bull wheel and when it comes around the outgoing side you can end up with a situation where the grip is just sitting on top of the rope, not clamped around it. This is a very critical thing that most people don't seem to pay much attention to.

The other area that we keep seeing being a big problem is the fact that people who don't know enough about electricity mess around in the controls. I don't know what you do about it but most people need to have a lot better qualified electricians working on their equipment than seem to work on sky ride controls, at any rate.

The operation, as far as it concern safety, this is a code requirement and most people don't seem to do much about it, but it is important, and that is to have a planned and rehearsed evacuation procedure. You can have, depending on the size of the sky ride, as many as 200 people sitting up on the ride, not able to get off it, if you have a failure. You should have an auxiliary drive, gasoline, which would be used to unload the lift in case of an electrical failure, but you can have a mechanical failure which can negate the use of the auxiliary drive as well as the main drive, and you should have very definite evacuation procedures. Your people should be trained in evacuating the ride, and very often this involves special equipment that should be readily available.

In most cases, in most amusement parks at any rate, the best evacuation system is an arrangement with the local electrical company and the local fire department to come in with their cherry-pickers or whatever you want to call them, their aerial equipment, to pick people off. There are all kinds of ropes and tackle and all kinds of things to unload people with, but the best bet in an amusement park where practically the whole line is accessible is an arrangement with a fire department or local utility.

Another area in operations that we have seen create problems is shifting personnel around, operating personnel, having them run the sky ride one day and they will do something else for two or three days and then a week later they are back working on the sky ride. This has created a lot of problems. To load a sky ride properly takes experience. The sky ride doesn't stop so that the people have to know what they are doing to get the people off and on the rides. If you shift your personnel around, you lose the training you have given the supposed person that was going to run it.

Also, the operator of the sky ride should be very alert to any strange noises, vibrations or anything, again in terms of safety and maintenance, and if you are shifting people around and they are not the same people operating it day in and day out, they are not going to pay any attention to this aspect of it.

Signs are important to the operation of the sky ride. All of the codes that I am familiar with talk about the signs required to operate the ride, but they are thinking of ski areas, so obviously you don't pay much attention to the item in the code that says you have to put up a sign that says to keep your ski tips up. There are some signs which are very important that the codes do not require, in my opinion, and one is a sign which says -- and a sign which is enforced--no smoking or no food or no drinks and no glassware allowed on the ride. Obviously, if they start dropping these things, you get some problems.

Another one which is very helpful says "This ride does not stop to load or unload". More times we have had people standing in line for half an hour in our operating at fairs, waiting to get on the ride, standing there and watching people get off and on and they get up to the ride and they say, "Oh, doesn't the ride stop?" Of course, people like that probably won't read the sign, anyway, but it does protect you in the long run from liability.

This is all pretty sketchy. I could probably talk for days on safety since I seem to eat, sleep and drink it, but there are the highlights of what I think are important to consider in the sky ride operations.

Are there any questions?

(No response).

CHAIRMAN HINES: Thank you, O.D.

We have a sky ride that is only a year old. O.D. came over and inspected our ride and you will be surprised the things that they can find that you don't see. I think it is a very good idea to have some other person outside your operation to take a look at your rides, because it seems like every time we have a safety engineer or an insurance man come into our park, he sees things I have never seen. I would recommend this.

Our next speaker is Mr. Al Kunz. He is president of Century 21 Shows and is the incoming president of the Outdoor Amusement Business Association. All I can say, if I knew 17 years ago what Al Kunz knew, I think our amusement park would be laid out completely different than what it is today. I have always

wondered by a carnival put rides where they put them and why they put games in different locations, and why they don't put one ride next to another ride. Well, Mr. Kunz, step right up here and tell us.

"Mastering the Art of Midway Layout"

by

Al Kunz, President, Century 21 Shows,
North Birmingham, AL

MR. AL KUNZ: Thank you, Chris. I am sure glad they don't have a spotlight up here shining on top of this bald head. I am afraid the reflection would probably blind you.

When I was asked to talk about the subject of mastering the art of a midway layout, I realized I was getting into a highly controversial subject. Lot layout men have one thing in common with women -- they are all different.

Now I noticed in the audience here we have got a lot of parkies -- that's carnival slang -- but I also notice we have got a lot of carnies. You know, a funny thing, these carnies, the only reason they are here is to hear what an idiot like me has got to say about laying out a lot. Like I said, everybody lays one out differently.

I was going to talk extemporaneously here but since I was asked to submit a script I decided to put some notes down in writing so I wouldn't get carried away because I am like the speaker that preceded me here, I could go on for 24 hours.

Well, some men have it and some men don't. What I am talking about, some men are forced into laying out a lot because they have become show owners and can't afford a lot man. But many carnival owners could never master the art of laying out a lot. Some don't want to because it is darned hard work. Some carnival owners that play the same route year after year have it much easier. They have plots from the year before.

Let's suppose that a major carnival with a hundred truck-loads of equipment consisting of about 50 rides, six to ten grind shows, about 100-150 concessions, contracts for a brand new date, never before played, never had a carnival plot. Now, this really presents a challenge.

The lot that I must bring into consideration even before attempting to start laying out the lot is these slides here. This happens to be two pictures of my midway in St. Louis. This picture over here was taken in 1975 and shows Busch Stadium, downtown St. Louis, the super double deck highway, Amtrak, in 1975, and the other picture over here is this last year, 1976. It is not coming out like I thought it would, because I wanted to show the contrast and the difference in laying out this lot.

You will see the world-famous St. Louis arch there in the background, and here we sit in downtown St. Louis in all our glory, much to the dislike, of course, of the downtown merchants. Nevertheless, there we were.

I want to digress a little bit. Now after we find a lot that we think is suitable, we must discount all the problems in connection. For instance, the licenses, permits, the health

laws, zoning ordinances, etc., etc. We must consider of prime importance the parking of cars for our patrons.

Next, if we are going to have a gate, the placement of the main gate. Are we going to have a side gate, front gate and a back gate? It is very important.

What about the flash of the show from the super highway? You will see there the double deck highway I spoke about. Are there any high voltage lines overhead? I used to own the double space wheels on the Royal American shows. Mr. Sedelmeyer, when he was alive, the old gentleman, laid out the lot in St. Louis at the Cotton Carnival. My foreman came in in the middle of the night with a space wheel and proceeded to set up the space wheels and when in the morning he looked up and there were high voltage lines going over the ride, so he blew the first two days!

I can't help talking carnival slang, so excuse me. "Blowed" means he lost the first two days. You know, you get so you talk like that and you just can't help yourself.

All right. Now, is the lot solid? Are there any soft spots? Very important, again, if we have a gate, can we make the lot reasonably sneak-in proof? We use fence and natural barriers. After all these considerations, is the lot large enough to hold the show and still take care of one of the biggest pains in the neck that a lot man has -- that is house trailers. I am sure you are all familiar with that.

Start to picture, it is just like a little city coming into a city. Fifty, sixty, seventy house trailers, families, dogs -- you name it, here we come, and they have got to have a place. This is their home; this is their little city; this is where they live.

Believe me, if you try to place these house trailers too far from where they are doing business, they all have children, most of the trailers are their offices, they have got money in the offices, they will give you every excuse in the world why that trailer needs to be close to the lot. Many a lot man has been cussed and threatened and almost quit by irate women. Many a hired lot man has had a good week's work by holding his hand out backward.

So, finally, anyway, we do set the trailer area. Now we must provide water, portable toilets, dumpsters for garbage, electricity, and here comes the person that has got a problem, and you don't want to offend this person, because he may be the operator of a very important sideshow. So he's got the fat woman, she weighs 450, 500 pounds. She can't walk so she has got to be close in back of the trailer, so you have got to make an exception. So then the bearded lady comes along. How come the fat woman is sitting there and I can't sit there, because she says, "I can't be seen because then I won't get any business."

Well, we handle all these problems as they arise.

Now, another important factor. After you get the show all laid out and set up, where do the empty trailer and tractor-trailer units go? Remember, we have got probably 75 to 100, which we have got to put someplace. We have got to be careful. Incidentally, I see Mr. Chance sitting here. Thank God, he

builds these rides on trailers now. They have become a part of the ride, you don't have to move the trailers.

Well, you have to put this equipment in an area where they can't steal the electric hoists, where they can't clean out the bellies, or when Saturday night comes or whenever you are moving, you find trailers jacked up and the wheels and tires missing. So you have got to remember all these things have to be taken into consideration so we try to get a lot, a satellite lot, that is close by the main midway.

Well, now we are finally ready to lay out the lot after all these considerations. Now we have decided where we are going to put the main gate. Usually the choicest area comes next to the main gate and this is where the concessionaire goes. Why? The concessionaire must pay his rent, rain, shine, muddy, hard -- it don't make any difference, he must pay his rent. Then you must lay out the concessions so they blend in so the flow of traffic will be conducive to the people going into where the ride area is.

Now when I was showing you these two scenes over here, 1975 we made a big mistake. We laid concessions down a solid wall on two sides and the people had to go through this channel area without getting into the ride area. But in 1976 we changed all that and made it so that the people could go down the concession area and still mingle in between what we call kiddy ride area. The trend for the past several years has been to set aside a special area ahead of the midway for kiddyland. Now we have this situation at many of our fairs and we got this idea from you parkies. Frankly, like for instance I happened to be in Tulsa, Oklahoma, at Mr. Bell's park there, and that independent midway over there precedes the carnival midway. Well, this is where we get these ideas from. We want to keep the kiddyland area separate from where the teenage or the rush of traffic would interfere with the small fry and their mothers.

That's another thing. We try to get benches in the kiddyland area so the mothers can sit down. You know, in the olden days we used to say, well, the mother sits down and lets the little kid ride the rides and the teenagers, they go and play the concessions, and the father, he heads for the girl show. Well, that's a thing of the past. I had an article that the Associated Press made this summer, pertaining to the demise of the girl shows -- but that's another story. We will save that for another convention.

Now we have to take into consideration where to set a ride like the Zyclon. I am sure you are all familiar with a Zyclon ride. It is a ride that takes up about 180 feet frontage and about 65 feet deep and you must be careful when you set that ride up that you sit it where the terrain isn't too severe because you will wind up with one end of it being ten feet off the ground.

When Mr. Hines was talking about Harold Holmgaard here, incidentally this is a coincidence. He is my chief inspector at the Iowa state fair in Des Moines, and he knows what I am talking about. He kept me closed one whole day and it cost me \$5,000, you know, until I got the ride right.

Now, where will be the sky wheel so as to present the best flash and no wires overhead? We happen to have twin sky wheels and you must put those where the flash is the greatest, where the traffic is. There are many considerations that you must take in with a high ride such as the twin sky wheels.

Now you must take into consideration the powerful music rides. Again, like the Musicfest or the Flying Bobs that Mr. Chance has, the Himalaya, and it seems like all rides got music now. So you got to put them where they are not going to kill somebody sitting around them or somebody that sits in front of them and all these things must be taken. What you ordinarily do is try to put them in the back end of the midway, and the reason, because they are powerful rides, they draw the people to the back end of the midway.

The most successful midway that has yet been devised is the natural horseshow midway which usually gives an even play to everyone. Now it is hard to find horseshoe midways. It is long and narrow, can go for 2,000 feet in a single row of rides down the center and rides horseshoe shape around the outside. It is the most successful midway.

But there are several types of midway that we lay out. In the Ozark Empire Fair in Springfield, Missouri, I lay out a T-formation midway. Sellamar at the Wisconsin State Fair lays out a T-type midway. That's when a midway is fat but not deep, maybe 750 feet deep. Then you really have to take in consideration many factors like narrow funhouses and shows that fit into shallow places and put these screeching dark rides that will drive you up a wall if you don't get them out of the way, you see, so they don't interfere with anybody.

All right. Now we have to carry our own generator plant, which is a very big item, and you have got to put them so you can sink these generator plants in so that half of your midway, in case you have a difficulty, will be with lights and the other half may be dark, in case you have a malfunction, which has happened. We carry enough generators to light up a small size city.

Now you have got your light towers to consider. How are you going to set them so that they fit in between the rides and so that there are no dark areas. I pride myself in saying that you can read a newspaper anywhere on my midway. Then they have got to look good so that when the traffic is flowing by on the outside the towers look good.

I have been fortunate in having the same lot man for 20 years, because he thinks like I do, and I have broken him in to do that. We plot the dates together and then he goes ahead of the show to prepare the lot. You have to cut the grass, fix the holes in the area and lay it out so that when the trucks start arriving they can pull onto the location and set up.

Some of the tools of a lot man, they use nowadays a walking wheel, but some of the old-timers, like Mr. Sedelmeyer, they used to use their feet and walk off a ride and walk off a show and get it accurate to within just inches. The newer generation -- that's me -- I have to use these tools because I am not that skilled and I know my limitations.

You can take an attraction and just move it a couple of feet, four feet, and double the gross of that ride or attraction. It has been done many, many times. You can move it and kill some other attraction.

We used to use bt layout sticks, like the contractors use. Well, I am getting away from that. I am having to go to metal plates that you use long spikes and you drive them down in the ground and you use spray paint on them. The reason for it? Because they used to sneak and move my stakes, and then the next attraction wouldn't fit in and we used to have a problem, so we nail them down and make it real hard for them to move these plates, you know.

There are all kinds of angles. I see Mr. Kappel in here; he is a Western showman and he probably thinks this guy really doesn't know what it is all about, because he has got different ideas. Anyway, I am just telling you the way I like it.

The one chore that I have done since I have owned a show, and I don't trust anybody, not even my own son, is to lay out the concessions. I lay out my own concessions and it is a hard job. You say why, why would you lay out a hundred concessions? Well, it is a great temptation for a concessionaire to hand the lot man a gratuity or to look for a choice location and the pressure is tremendous. With me, I evaluate all the things and they cannot appeal any higher than me except to God, and that ain't going to do them any good because I am boss and when I locate something, that is the way it is.

Now I will listen, if cometimes I have made a mistake, and I really do make boo-boos, but on the other hand, as long as I am hitting 60-40 I think I am doing pretty good. Sometimes I hit 90 per cent. But like I said, a few feet can make a world of difference to a concessionaire, and I take a lot of pride and personal attention in laying out my midway because the key to a midway is how you lay out your concessions. That is the first thing that hits the public.

In conclusion, I want to say, to be good at being a layout man, you can't learn it in college. It takes several years of experience in the business to be able to evaluate all the factors involved. It is very easy to criticize the midway after it is laid out and in operation, but to visualize, this is the key -- how is it going to look when it is up in the air after you see a raw piece of land with nothing on it? That's the secret.

We have got some darned good carnival owners that are expert lot layout men, and we have got some that are really lousy. But, you know, here I stop, because if I told you the good ones and who are the bad ones, I'd be tarred and feathered at the next OABA meeting, and I probably wouldn't go in as president. I don't mind the feathers but tar is hard to wash off.

I want to thank you one and all for this opportunity.

CHAIRMAN HINES: We have quite a few speakers, and I believe this workshop is going to go to 12 noon. You have all day tomorrow to visit the exhibit floor. We have got valuable information here, so I want everybody to please try to remain for the entire program.

My next speaker is Paul Borchardt from Wonderland Amusement Center in Amarillo, Texas. Now I visited three or four amusement parks this year that are still using chain link fence around amusement rides. Of course, chain link fence has its purpose, but after you visit Wonderland Amusement Park, the first time I saw it, it impressed me so much, the fencing around their rides, that I felt like it would be something that we should show you, Paul.

"Decorative Fencing for Amusement Parks and Attractions"

by
Paul Borchardt, Wonderland Amusement Center,
Amarillo, TX

MR. PAUL BORCHARDT: Thank you, Chris.

Back in 1971 when we started redoing a lot of fencing in our park, we did initially have the chain link all throughout the park, mainly just because it was quick and easy to put up and it served the purpose of keeping the people away from the rides or the little kids from walking into a running ride, plus I guess the idea came that every other park had it so we stuck it in, too.

What really got us off to putting in what we have now, metal fences, is that one ride used to have cement blocks around it and for some reason I kept having to go in there and recement the blocks because the ride operator never knew why or who knocked the blocks loose. One day I would be walking by and it looked like World War II or somebody just dropped a bomb there, all the cement blocks were laying a different way, so we ended up putting up this metal fence around it and that looked so good that we started putting metal fences everywhere else in the park. Especially after a visit in Europe, my father-in-law came back and that next winter we worked maybe three months putting metal fences up all over because they had them in Europe and they looked real good.

What we initially did, because we did have the chain link fences all around our rides, is we used the same posts and welded square tubing, round pipe, other things directly right onto our posts that we did have there so it did save some time and money doing things like this.

(Here followed slide presentation, accompanied by remarks, as follows.)

We do still have some chain link fence throughout the park. This is our miniature golf course on the left-hand side, and it does keep it separate from the park. With a chain link fence you still need it to separate the people so they can't walk in and out of the golf course. That is just one thing.

We also used natural hedges and things like that as a fence because it does serve as an attractive means in the park.

This is some of our fence that we made. We had a jig set up and made these particular circular designs and then just went in and welded them onto the pipe, after the fence was made.

This is all around our kiddie rides. We have different designs. This is just straight steel rods welded in between the piping, and as you can see off to the lower right, we have the heart design. This is around our merry-go-round. Incidentally, at this point we wanted to make sure that the little kids don't walk into a moving ride so the design of the spacing of the rods and pipe should be such that they can't crawl through. The heart design would lend more to people sticking their heads through or little kids could actually walk through it. This they can't. This is another shot of this.

Here is another design in a different color of our circular design, again in the kiddie land. Here is some more chainlink. We didn't have too good luck growing hedges here and we were trying to get the hedges growing and in order to keep people from stomping on them until they get big enough, we still use the chain link fence.

And around our wishing well so we don't get people going in to steal the money, we use a little bit there. Also, in the background you can see a very simple design of just a light post and pipe welded between the posts.

This is around the ticket booth and in the background we have the flower beds. That is another shot.

Now this initially was one of our first fences. We used castings from an ornamental iron company and welded them just between square tubing, spaced them out so we had a particular design. We just had a basic idea of what we wanted and just went ahead and did it.

Again here is another idea. The expanded metal can be used very effectively and it does look nice. Here is another one around our scrambler. It is square tubing.

Also fencing is used for our crowd control or traffic flow. I failed to mention that before, but the entrance to the tilt here has a fence where we funnel the people actually into loading platform and the exit is not the entrance. They go around to the back side and they are funneled back around the ride and kept off the grass and things like that. Also, metal fencing like this has a distinct advantage over chain link or some other type fencing in that you can mow underneath it very easily; with a weedeater or straight mower, they are usually high enough where the mower will go underneath and you can do your trimming relatively easy.

We also have a simple entrance and exit and with fencing you can really do that well. I think a good example is with the queue lines that we have learned from theme parks and that because of the crowds, the queue lines brought it out that you actually should have an entrance and an exit where people weren't falling over each other as they come into the ride and leave it.

Another thing is, we try to copy the fencing that comes with a ride. As you can see here in the Trabant, the lower left, the same design is used around the ride so that it blends in. The aesthetic value is there and it makes it look like it is part of the ride and the ride is installed permanently.

This was all done with just regular pipe, three-quarter inch and one inch pipe. This again is another shot of some expanded metal that we use. On our roller coaster when that particular ride came it had a good design in the fence and we copied it in the area around the roller coaster. Around our slide you can see the fence is very similar and it is right next to the roller coaster. Also, around the games building, which is right across from the roller coaster, the same design is used in that area.

Also, we use brick for anything which you might say might be a natural barrier, in addition to the shrubbery and that.

We will go on to another park, which is Bell's in Tulsa. They have combined lighting; all of their fencing has a lot of lighting in it, so they have incorporated their lighting in with the fence. As you can see here, they also have flower beds in the fence with the lights.

I think these fences look super and they look like they are a part of the ride itself. I think the more you can make the rides blend in with your locations, it looks much better. People, when they come into the park, you are concerned, for one thing, with their safety. You want to keep them out of the actual area so they can't stick their fingers or, you know, walk into a moving ride or things like this, and with the flower beds and the steel fences painted, they actually do blend into the ride and they really add something to the ride itself.

That is all the slides.

There are some problems with steel fencing. Perhaps one of the most important is the maintenance that is required on them. We have tried all kinds of paint from the cheapest paint to Imron and the games building has an Imron fence but I think I am going to change it again this year even after one year. It just didn't hold up as well. People like to put their feet up on the fence and that eventually scratches the paint where it does not look real good, so I think we are going to go to just a regular paint that we use throughout the park, Kem Lustralon. It isn't nearly as expensive as acrylics or Imron and it can be painted relatively quick and easy. Incidentally, all of our painting is done with spray; we don't brush any of our fences or anything.

There are some points to remember when you do make metal fences. When you use square tubing or pipe, all the joints need to be really welded good. In other words, you can't have any pinholes because as it heats up in the summertime, the oil that is inside the tubing or pipe will eventually leak through, and in our area we get a little wind and dust, and that leaves a film wherever there is a pinhole, that looks like dirt or something, so we try to make sure that the joints are really welded well.

It is possible to do all the pre-fabbing before you take the finished unit up to it. It is kind of hard to work a grinder around, standing on your head and on your knees, trying to grind down imperfect welds and getting the scale and cleaning up the fence. It is a lot easier to do it before you weld it on in the location.

We usually try to spray-paint or prime before we stick it up, and then we paint it when it is up.

I think I did mention the closeness of design. When you design it for around a kiddie ride you don't want the design such that the kids could walk through the fence. Otherwise, you defeat your purpose of even having one.

Another point would be that if you already have posts there, use them. You can use them just by cleaning up; if it galvanized, they have a cleaner that you can use for that before you paint. If you do that, all you have to do is take out your mesh. I think Chris said that they just took out their mesh and even used the top rails on their fences.

Another thing that we don't have but it was pointed out to me, the possibility of cedar picket fences because they don't require any maintenance at all. If you are themed in a Western type area or things like that, the weather deterioration where we are at will actually enhance the location.

Also, something that I saw a couple of years ago, and it is quite popular now is the plastic chain around flower beds and things like that. It is a lot better than this little garden wire. Somebody always steps on that stuff and bends it up and the plastic chain serves the same purpose and really is good looking. Even after a few years it still is relatively bright.

I believe that is all I have. Are there any questions you would like to ask me?

FROM THE FLOOR: Do you have trouble with people sitting on that?

MR. BORCHARDT: Yes, people do sit on our fences, but not nearly as much as you may think. We have a lot of benches put out, and if they lean up against a fence or if I see where they are putting their feet on the fence a lot, I usually move a bench right into that area so I don't have to paint it the next year. If you catch it quick enough, you can do that. Most of the time that will show you, too, where the people are congregated and a bench is needed, unless it is right in front of the ride.

Just one point, I think if you can watch where the people are wearing the paint away, that is where you need a bench, where they can go and sit down.

FROM THE FLOOR: Do you use tubing, pipe or structural untested?

MR. BORCHARDT: We just use straight square tubing, three-quarter.

FROM THE FLOOR: How about the round?

MR. BORCHARDT: The round, we use just a regular black pipe, black iron.

FROM THE FLOOR: You don't use galvanized?

MR. BORCHARDT: No, we don't use galvanized because you have to clean it. You know, that galvanized has a protective coating over it so it won't rust and since we are going to paint it, we don't want to use a galvanized.

FROM THE FLOOR: It doesn't rust in Amarillo?

MR. BORCHARDT: Well, yes, it rusts, but I mean we don't have to go through another operation of cleaning off the galvanized and making sure the paint will stick to it because paint won't stick to galvanized very well unless you do treat.

FROM THE FLOOR: Your latexes work very well but they're not as durable.

MR. BORCHARDT: No, we don't use any latex. We use a straight oil-base paint. Acrylics and that are super for certain applications but for fencing it isn't. We like to change our colors around and the acrylics don't hold up any better, like I mentioned before, than the straight Kem Lustralon. Even DuPont Imron, which is a super paint for structural steel, for fencing is not that good because it is too expensive for the type of purpose and it doesn't last that much longer.

Are there any more questions? O.K., thank you.

CHAIRMAN HINES: Thank you, Paul. We are going to move right along now. My next guest is Armand G. Winfield and Barbara Winfield of Armand G. Winfield, Inc. They have some ideas on new plastics for the outdoor amusement industry.

"New Materials for the Outdoor Amusement Industry"

by

Armand G. Winfield and Barbara L. Winfield,
Armand G. Winfield, Inc., West Babylon, NY

MR. ARMAND G. WINFIELD: It is a pleasure to be here this morning. I am surprised at so many people after such a late party last night, and I hope we can do well by you.

We had planned this program this morning to do this by leaving as much time as possible for you to field questions to Barbara and me at the floor, but we feel that we should give you a little bit of background, maybe to engender some provocative ideas for you so you will have some questions to throw.

One thing we do know about the outdoor amusement field is that you are spending an awful lot of money in plant on the outside which could be done in-plant for very little money.

As plastics consultants we work with all plastic materials. We work from a research and development standpoint and certainly this is not boring. What we will try to show you is some background, some applications and research. We work in all 34-45 materials from reinforced to product design, lighting, casting, even work with live animals. Here is a case where we did a project to replicate the horse's leg. You can see my wife does most of the work; I just do the talking. Reproducing the foot itself. The wood horses that you are more familiar with, in the replication and restoration of such animals.

We work in architectural concepts. We work in environmental concepts. We work a lot in FRP construction, although that is only one of the 45 different plastic families.

Now, just to give you a little bit of background, a few years ago we were called in by Leonidoff, the impresario of the Radio City Music Hall. He said, "Winfield, I want an idol.

It has got to be 16 feet tall, it has got to collapse and burn four times a day, five times on weekends."

So, here is how we did it, to give you some ideas of what can be done. (Slides were shown.) We worked with moldless molds. The first thing we did was have the sculptress cut the piece out of styrofoam and then coat it with plaster. The plaster was then coated with wax and the wet resin placed on it and the fibers sprinkled onto it. After it cured, the plaster and the styrofoam were knocked out of the back.

We did the same thing on the small phases of the idols, all of this with green help. Then to make towers we took simple wood slats, covered them with chicken wire, put the glass cloth over it and saturated it with polyester.

Next, to make the face of the idol, we took chicken wire, papier mache and covered them with the reinforced material. Finally, in taking all the pieces, we put them together on a wood framework and used celastic, which is a material, thermoplastic you soak into a liquid, it softens, you put it over a form and it hardens again, around the periphery.

On the leaves that you see in the background, those were made over styrofoam again and the styrofoam left inside with the resin on the outside.

Again, beginning to assemble the unit, a little bit of gold leaf on the head, and finally at the park, here it is, showing how it can collapse with all the smoke machines in it, and burn four times a day, five times weekends.

Another type of project which shows a little bit of idea of how to do things was we had to convert a girl to a mermaid and after checking her out in the water and putting a scrim on her to see how it would go, we found that she would be a nuisance to have around, so we made a plaster cast of her, knocked it apart, had the artist make a urethane foam from the girl, correct it to her body measurements, and on this we used the liquid latex. This is Goodrich's 61-1000 which can be pigmented, and we started building the body up, putting the zipper in the back. The tail was made out of nylon scrim with polypropylene stiffeners. To give it buoyancy we used foam rubber dipped into the latex to make the scales. We added color at this time and finally we had the full costume which helped the floating as well as being converted to the mermaid itself.

Another project, a little bit different again, was the creation of the map for American Express during the New York World's Fair. Here we again used different techniques by taking a basic model, using celastic as molds and pouring clear polyester to represent the dalles de verre chunk glass which is used in cathedral windows.

These were placed on an acrylic background. Now, if you have two dissimilar materials it is hard to hold them, so we held them down with General Electric's silicone sealant at that time, which never had been used as an adhesive before. After we held these down temporarily, the back of the piece was painted with an acrylic paint to give a contrapuntal effect. After the pieces were placed -- each of these sections is five feet square and the

whole map was 15 by 30 feet -- we drilled holes at an angle into the acrylic behind each of the dalles de verre, giving us a prong-like attachment point into which we poured liquid polyester resin which now locked the dalles de verre together and grabbed into the acrylic underneath.

To get the city effect, we used drilled holes through the acrylic sections, which are the bright blue, and put rods in which were lighted from behind.

Now the panels were keyed together and moved to the World's Fair site where, if anybody knows how things were built, nothing fit! We had to then recut the panels to fit, although we had worked with the architects drawings, and to hold them in place we used clear acrylic framing so you could see through to them.

Then came the job of fitting the pieces in and finally bulb-ing it from the back, using tissue between two sheets of acrylic to give it the background, and finally the finished panels.

This blue piece that you keep seeing popping up, we will talk about that in a moment as a new material.

Now just a few other quickies. These were celastic pieces made into water lilies which fell apart and swimmers and divers came out of these. For water shows there are a lot of things you can do with plastics for buoyancy.

We also work a lot in reinforced and in building. This is a little house that was made for Care for Bangladesh, and it is made out of jute. We work a lot, as I said, in the polyesters, the thermosets, because they do have a lot of advantages and, as some of you know from Disney World, a considerable amount of it was used at this park.

We know from our park friends that you do have problems. These are some problems that we have spotted here and there around the countryside. We know that you have got rotting problems, that you have fencing problems, as you have heard. You have sign problems. You have new needs for housing, and there is an exhibit out here on the floor, I think it is in the 500 column. We have a little bit of talk on the new materials.

Now, before we get to the question part of this, let me show you a few things we have brought along. You can field questions from the floor while we are going on, if you want, or you can wait until afterwards.

The material that we showed you on the World's Fair map which we said was done with acrylic as a contrapuntal effect is done by taking a sheet of acrylic, mixing the acrylic into solution with one of the solvents and then painting it onto a clear acrylic sheet. You can do all kinds of interesting signs.

I will be happy to pass these around on the condition you promise to return them. These are from our files and we really do need these pieces back.

You can also take and do the same thing in stained glass window effects. This is a proven plastic for outdoor weathering. Since 1936 when it was invented we have not lost a piece of acryl-

ic yet.

Another interesting thing, we know that people have ride problems, and one of the problems a lot of our friends in the industry have is how can we cover bumper rides today. Well, let's talk about another plastic. You can take a powdered metal. Now these particular ones are cut up, these are deposited aluminum on mylar and then chopped up very fine. You can take this, mix it with an acrylic base material and shoot it through your spray gun, just the way you do paint, and you can do this on any surface, so that if you needed a purple bumper car you could do it in purple, if you needed gold you could do it in gold, and so forth. After you get done, you would end up with this type of surface in the front (demonstrating) but by taking some clear epoxy which has a very low amount of shrinkage, you can paint over your clear epoxy and with a minimum amount, just a touch of sanding, or depending if you are not fussy at all no sanding at all, and you will come out with a very hard protective surface over this which is a lot faster to do than some of the methods we have seen in the parks where people will sand the whole winter long after they put a clear coating of resin over a similar material.

We showed you the mermaid suit before. Well, here is what you can do -- you know, it is harder to see in pictures that are old -- but here is a mask that is done in the liquid latex and covered and you can make all kinds of costumes this way or any other types of props.

In the little house that we showed you which we said was for Care for Bangladesh, it was made of jute. Now jute to you is burlap, and by reinforcing this material you can come up with very strong structures, low cost, considerably less than the glass, and these materials -- the little house in the picture was tested by backing up a Navy jet plane to it, turning on a pumper with 750 gallons of water per minute with the heat of the jet engines at 200 degrees Fahrenheit on the skin and blasted for durations of five minutes, and we created a hurricane force of 230 miles an hour. Not only did it not move but it only deflected 2.3 inches over ten feet. This is just out of jute and polyester.

Some of the interesting new materials coming out are pictures we showed you in the presentation. The one material which lighted up blue and red in several places is called Norcor. This is a thermoplastic material which can be used as decorative and structural both. Now, by taking this basic core which comes in different thicknesses, you can add skins to it like this and quickly make outdoor structures which will not wet-rot and dry-rot, which are easy to erect by your own park people without any union labor problems and are inexpensive.

Another thing to do in signage. I said I noticed that you have certain signage problems. You can take this material and put a face on it, and on this face you can mount your lettering. Now with a single spotlight or a single floodlight from the rear you can eliminate all kinds of expensive lighting.

The same material with facing can be used quickly to make pools for swimming or for your sea aquariums or for water shows where, by putting a structure like this and dropping it into the ground, you can put a whole pool up in three days where we have

seen concrete take as much as month to six weeks.

With the same material and different types of fascia material, you can replicate. For example, if you wanted to put up a structure that looked like an adobe house, we can take our polyesters, make it look like adobe and put up a whole structure fast. We can make them look like marble. We can make them look like mirror. We can make them look like granite, add to these tables, floorings, buildings, anything you want -- fast and inexpensive and done on the parks' sites.

Another thing that we can do is to work with heavy density foams. I didn't bring a torch with me but this stuff is weldable. You can put pieces together and make all of your boats or rides. You can cover these materials with other stronger materials if you want but these babies are strong and they are flexible.

Another interesting thing, what our friend calls his bawdy beads. These bawdy house beads can be used for belly dancers or for curtains or God knows what you are putting up in some of the theme parks in the form of the old frontier villages.

Another thing that we find that park people really should go into more is vacuum forming. You spend a lot of money on the outside and very inexpensive machines can be put up. I figured you all knew what vacuum forming was so I didn't bring much with me, but this is a simple mask done from a mask taken from somebody's face and we just pulled a little vacuum down over it.

Finally, we do a lot of work or can teach you the work in replication of materials. These are done by a combination of thermoforming and casting. Here, for example, is the original wood piece. Here is the replication. We can match it to a tenth of a gram in specific gravity, so it feels just like the wood. It can be screwed, nailed, drilled and attached.

Now, we are here this morning for whatever time is left to us to answer any question on any of the 40-some plastic families of any project you have in the park, and between Barbara and me, we will do our best to answer them either now or later, if you have them.

FROM THE FLOOR: Will you be at the trade show?

MR. WINFIELD: We will be around the convention until Sunday. We did cancel out our booth.

FROM THE FLOOR: Do you have any written handout material?

MR. WINFIELD: Not really. I will give you our business card. There is one over there.

FROM THE FLOOR: You said you had business cards but nothing else?

MR. WINFIELD: Yes. We are like doctors to industry. We don't do any real advertising. People come to us, like you would come to a doctor or a lawyer. However, take advantage of us this morning; we will do anything you want.

CHAIRMAN HINES: My next guest is Sky Kerley, who is an electrical system engineer for Magic Mountain, and he is going to give a presentation on the Westinghouse Corporation's Numa Logic solid state installation that they did at Magic Mountain.

"Numa Logic Solid State Installation for Amusement Rides"
by
Sky Kerley, Magic Mountain, Valencia, CA

MR. SKY KERLEY: Thank you. I am here this morning to talk to you about a problem Magic Mountain faced. I am sure every one of you in this audience has had to face the same problem -- downtime.

Downtime is defined as inactivity during operating hours, but I prefer to think of downtime as crucial, especially when referring to one of your most popular attractions. When you are told your ride is down, two questions come to mind. How long is it going to be down, and what is wrong with it?

First of all, how long is it going to be down? Your thoughts are really no different than those of the manufacturing production manager, for in both cases, when a production line goes down, revenue ceases. The main difference between a manufacturing line and us is our product. Our product talks back to us. When a main attraction is down, your guests don't hesitate to voice their opinion.

Again, I think of downtime as crucial. Compound the fact that your main attraction is down and you are losing revenue, and you now have to contend with irate guests.

Now, for the second question, what's wrong with it? You are hoping for the best, something minor, but you plunge into despair when you are told it is electrical, especially when this phrase is added, "The problem is intermittent. We are working on it."

What is intermittent? Any attraction powered by electricity operates on a sequence of events. The events may be as simple as pushing a button to start a motor and pushing another button to stop it. Other rides may involve hundreds of step-by-step sequences of events. If any of these events randomly fail to occur, that's intermittent. I like to think of these events as attempting to make a cigarette lighter function 500 times in a row. One failure and you don't start a fire. One electrical failure and your attraction is down.

An additional question comes up -- what will we have to spend for repairs? Before we present the questions of how long is it going to be down, what's wrong with it, and what will it cost to repair, let's look at the problem from the maintenance viewpoint.

A maintenance man is no different from any of us. He has pride. He likes to feel he is capable of repairing or even improving the equipment. He has concern, concern for doing the job safely, concern for doing the job better. He knows he is saving you money when he replaces an item that breaks once a week with an item initially more expensive but will never break again.

His success is your success. The less downtime he permits is directly proportional to an increase in profit. When he is faced with an intermittent problem, he is faced with dual pressures. First, the pressure of keeping the attraction operating with minimum interruption. The second pressure is greater, because he feels he has failed. He has to admit he has not located the problem and may require considerable overtime to correct it. But worst of all, his inability to locate and correct an intermittent means it will happen again and again and again. And happen again it does. Magic Mountain can testify to that.

During the summer of 1974 our popular runaway mine train was plagued with four separate electrical intermittent problems. As we moved into our fall season we had logged a total of 122 hours of electrical downtime. We successfully located and repaired these intermittent problems as they occurred, but by their very nature we knew they would happen again because they were intermittent.

It had been determined the problems were associated with the relays for our control system. Since most of your rides are relay-controlled, let's look at what a relay is. A relay is an electro-mechanical device. When it mechanically moves it switches several electrical circuits simultaneously. It is really like pushing a button and having all the lights in your house turn on without touching any wall switches.

As with any device, relays have designed life cycles. These life cycles vary with application and design. Some are good for one million operation, some as high as ten million, but they do eventually wear out. Our main relay control panel was approaching its design life. Springs were losing their tension. Pivot points were wearing, causing binding. But the biggest problem resulted from the fact that the system was in constant operation and the electrical contacts were wearing out. They had deteriorated to where they could no longer function reliably. Just to solve our problem before our 1975 season total replacement would be necessary.

For this particular ride that meant approximately 60 relays and timers, of which 20 per cent had been replaced in the two previous months. To replace the remaining devices would cost approximately \$2,000 in material and 120 manhours in labor. The result: a short-term cure which would require total replacement again in two to three years. We would be faced with the same potential intermittent problems.

It was at this point that we asked ourselves, is there another way? Solid state. Just what is solid state? It will do the same thing as a relay without involving mechanical devices or physical movement. I personally have been involved with solid state in industrial applications since 1957. During the early 60's major industrial firms realized the potential benefits. The printing industry was using solid state motor controls in 1964. Rubber companies in 1962. Not to forget the military applications. They all had a common goal -- increased reliability.

Since 1967 technology has increased at a staggering rate. The \$20 hand calculator of today can handle as many functions as the early million dollar computers. Thus the concept of applying

solid state controls to amusement park rides was feasible.

Recognizing this, our problem was reduced to selecting the best solid state system. We selected Westinghouse Numa Logic. Why? For the following reasons. Westinghouse took a unique approach to industrial solid state control in the areas of reliability, safety and simplicity designing of application. Their combination of features in these areas is superior to all other systems we researched.

To list a few: built-in solid state indicating lights and pictorial name plates; heat-proof to 185 degrees Fahrenheit; mechanical and electrical safety interlocking; builtin short circuit protection; test probes; and, one of the most important, transient or electrical noise immunity.

Although some of these features are available sometimes at extra cost from other manufacturers, Westinghouse Numa Logic is the only solid state available with all the features we thought necessary as standard catalogued and on-the-shelf items. Their forethought in designing the Numa Logic Line provided us with the solid state components to do our job simply, safely and reliably.

At this point Magic Mountain became pioneers in the amusement industry. The proposal for solid state was accepted. Westinghouse provided us with an engineered and assembled system. Our own electricians accomplished the installation in 32 man hours. Our electrical ride foreman, Bernard Cortes, who is a highly qualified journeyman electrician in relay control logic, initially was very concerned about such a radical change. Approximately three months after installation, he wrote this comment in our daily log: "Goldrusher," -- that's our name for the runaway mine train -- "10:07 inoperative. Ready brake won't go down. Connection box on air valve solenoids came off. Shorted momentarily, blowing fuse and output cord in L-320. Took five minutes to locate problem, 20 minutes to fix. Ran block check which took as much time. Thanks for solid state. Bernard Cortes."

In addition to his enthusiasm, that approximate one hour of downtime was our entire electrical downtime for 1975. Quite a change from 122 hours.

Management's acceptance was just as enthusiastic. The ability to provide that type of electrical reliability led to two major revolutions at Magic Mountain. Based on the success of the runaway mine train conversion to solid state, an approval was given to convert our Jetstream, our Sky Tower, and our Log-jammer.

Magic Mountain is extremely fortunate. We have a very talented engineering and maintenance staff. Conversion of all three rides from design stage through assembly of standard Westinghouse component modules and installation was accomplished in-house by Magic Mountain personnel. The success of all four conversions and the Magic Mountain pioneer spirit led us to our second and greatest revolution -- the Great American Revolution.

Again in-house we converted a manufacturer's relay design and assembled a Numa Logic system. We were able to simulate running even before the steel was in place. This simulated

running capacity allowed field engineer Rudy Traylor to condense an anticipated six days of electrical field testing into one afternoon. During the initial ride installation we realized a 33 per cent wire savings. Due to the Numa Logic features, all remote switches required two wires instead of the usual three. Using the builtin troubleshooting features of Numa Logic, field wiring errors were detected immediately. Since we were able to simulate running, our startup progressed very rapidly. The first day we tested it. The second day we kicked off our national PR program. The third day we opened it to the public.

Our first season production record speaks for itself. Over 2,100,000 guests have ridden the Great American Revolution. Our electrical downtime, two hours. A chain broke on an electrical tachometer.

What does all this mean to you, especially if you are concerned with attractions with less complicated controls? At Magic Mountain we are now concentrating on rides of this nature, using individual solid state relays. This solid state relay will directly substitute existing electro-mechanical relays. The major difference -- no moving parts. Our philosophy, if it is a control relay, replace it with solid state.

In regard to inventory cost, to date we have installed six major control systems, replacing approximately 900 relays and 150 timers. This has allowed us to delete a \$9,000 support inventory. Our present inventory, ten Numa Logic modules at a cost of \$800.

Another significant bit of it, our maintenance men now have time to concentrate their efforts on other equipment, such as maintaining motors, remote switches, and a good overall preventive maintenance program. Additionally, we are no longer concerned with intermittents. To date we have not had one solid state control failure. But the most outstanding benefit, we are now able to provide our guests with reliable operating attractions.

Thank you.

CHAIRMAN HINES: Well, this is the future that we have to look for. We are in changing times. You can see new products, new electrical, a lot of new things coming into our new industry, and it is up to all of us to keep up with this information so when we need it we can use it.

Let's stand up and take a stretch for just a few minutes.

(A very brief recess was taken.)

CHAIRMAN HINES: Our next speaker is Mr. Ken Clark from Molub-Alloy, who will speak on various kinds of rides in relation to their lubrication and preventive maintenance program. Ken.

FROM THE FLOOR: Could I ask you a question? I didn't catch the guy's name from Magic Mountain, but does he have a contact with Westinghouse?

CHAIRMAN HINES: Yes, I believe they have a booth on the floor.

MR. KERLEY: There is a gentleman in the audience, if he would stand up. He is Mr. Al Triester of the Products Control Division of Westinghouse, and they do have a booth on the floor. I do not know the number at this time.

FROM THE FLOOR: 1631.

MR. KERLEY: 1631 is their booth. They do have a demonstration that can give you an indication of how you can convert systems and answer any questions you might have.

FROM THE FLOOR: Did you say you did your design mostly inhouse?

MR. KERLEY: What we did, we converted the existing electrical designs as the manufacturer had them designed. They will translate directly into solid state control.

Any other questions? Thank you.

"Various Kinds of Rides in Relation to their
Lubrication and Preventive Maintenance Programs"

by

Kenneth Clark, Molub-Alloy, Skokie, IL
Keith Stanbury, Molub-Alloy, Skokie, IL

MR. KENNETH CLARK: I am an engineer from Dallas. With me is Keith Stanbury from St. Louis, Missouri.

Our employer, Imperial Oil and Grease Company, is a division of Beatrice Chemicals, a subsidiary of Beatrice Foods. We manufacture and market worldwide a complete line of high performance industrial lubricants under the trade name Molub-Alloy. We pioneered the solid film lubrication concept 30 years ago.

Our purpose today is to discuss the lubrication of specific rides. We have prepared copies which have been distributed to you. We will not have time to discuss all of them, so we will select a few at the end of the presentation which appear to present the largest problems in the general industry.

Before we discuss the rides, we feel the necessity to examine and explain the differences between conventional lubricants and solid film lubricants. We feel that this discussion will provide a better understanding of the lubrication problems you may now be experiencing.

Industry in general is more familiar with more conventional lubricants. Most machinery manufacturers' recommendations have been based on the use of conventional lubricants. However, during the past several years solid film lubricants have proven their superiority over conventional lubricants to the point here when many manufacturers are not only approving their use but are recommending solid film lubricants simply because the concept has performed even better than expected in most cases.

To further explain why solid film works, an explanation of machine metal is necessary. All metal surfaces really are rough on machines. Even though the surface of a bearing may appear perfectly smooth to the naked eye, these surfaces are actually full of pits, valleys and jagged peaks. This is a natural result of machining.

When machine parts are introduced to each other in motion, these sharp jagged peaks actually interlock, which is called co-welding. These sharp peaks must continually shear each other to enable continued movement. This shearing is commonly called wear. Wear is most damaging on cold starts, heavy shock loading due to heat generated by the friction, causing a breakdown of the fluid film. Conventional lubricants provide only fluid film lubrication. When this film is interrupted for any reason, more friction is developed, causing more heat and thereby more wear, the heat causing either the thinning of the film or total breakdown to the point more lubricant is required to replenish that already in use. The heavier or harsher the load, the more frequent replenishment is required. The frequency varies due to load and operating conditions, and this process many times results in over-lubrication, which causes safety hazards, house-keeping problems and can lead to more rapid failure than desirable.

The loss of the use of the equipment is very costly in terms of dollars and cents and something your type industry cannot afford, especially due to the short season in which you participate.

Solid film lubricants provide two immediate lubrication benefits and more long term benefits. Solid film lubricants lubricate by the fluid film concept and by solid plating or filling in of pits and valleys this distributes the load more equally over the entire surface, reducing friction, thereby heat and wear. This reduction of heat and wear enables the extension of lubrication intervals by as much as three to five times. This means less lubricants consumed, less man hours spent applying it, and extended lubricants consumed, less man hours spent applying it, and extended lubricated parts life. In addition, the house-keeping problems and safety hazards are minimized. The net result is more productive equipment with fewer man hours in all phases and, more importantly, higher profits.

The solid film lubrication concept used in conjunction with a good preventive maintenance inspection program such as our Molub-Alloy program and professional service, which we call MAPS, provides the following benefits. Less man hours spent in lubrication and parts replacement, which allows more man hours for the planned preventive maintenance to prevent loss through unscheduled downtime, increased parts life, and a higher return on your investment through more uptime rides.

These programs will not eliminate all your problems but will greatly reduce them. The dollar savings in downtime or lost time always far exceed the cost of solid film lubricants. The time-worn statement, and I am sure we have all used it, we have all heard it at least, if a little bit of grease does a little good, a lot does a lot of good, has been replaced with a little grease does a lot of good when it is Molub-Alloy.

I think to get into this specific thing quickly, as I understand that we are running short of time, we will discuss some of the rides. Bumper rides or bumper cars are probably one of your biggest headaches. Correct me if I am wrong. If you will turn to Page 26 in that little book, we have certain specific recommendations for lubricants and time frequencies for lubricating with those lubricants. We won't go into the details of them unless you have questions. If you have questions on the bumper car rides, we will be glad to try to answer them. If

not, we will go on.

FROM THE FLOOR: This lubricant is obviously a replacement of sturdy graphite. What are the benefits of it?

MR. CLARK: It has a tendency to work itself right into the metal and therefore will not come off as rapidly as talcum and/or the other types you are referring to. It is very clean. It is also very slick. It is carried in an alcohol base and once put on, the alcohol evaporates and it is dry.

FROM THE FLOOR: What about your electrical properties?

MR. CLARK: It doesn't bother them, not nearly as bad as talc does.

On the merry-go-round, if you will look over on Page 27-28, the same thing applies. We have frequencies, certain specific types of lubricant, and we know that there are differences in all of these rides to a minimum difference. They are greatly the same but there are variances and these may not particularly cover each specific lubricated point on your ride but they will go quite far in doing the job for you.

Are there any questions on the merry-go-round?

The next one that appears to have generated some problems throughout the industry is the Tilt-a-Whirl. Again, we not only have lubrication frequencies, and something I failed to mention before but preventive maintenance inspections are also listed there. These inspections are not time consuming as they may seem because they are set up over the 52-weeks schedule. Most of the heavier stuff would be done when you are off-season, such as the checking for cleanliness, dryness, sparking and what-not of your electric motors, lubricating your electric motors, that sort of thing.

The Scrambler. Are there any questions regarding the Scrambler. That is on Page 53.

We have also included, from Page 65 through about 76, various safety inspections. It was brought to our attention that for the safe operation, possible injury to customers, that these checks should be made. One of the things that these solid film lubricants are very good for is because of their higher performance capabilities, they can be used over a wider range, thus reducing the different quantities of different lubricants required in a normal operation today.

If there are no questions, thank you very much.

CHAIRMAN HINES: I know Ken and Keith worked awfully hard on this, and I will tell you, as you can see from all the pages in here and all the rides they covered, it is valuable information. They didn't bring enough of these. If you need some, make sure and get with Ken or Keith and I am pretty sure that they will run off some more and send it to you at a later time. They only brought about 150, so try to make sure and get this copy.

MR. CLARK: One other thing, we have these luggage tags if anyone shows interest in having them. Leave your card or give a card to Keith or myself and we will insure that this is done free

of charge for you by our company and returned to you via the mail. Thank you.

CHAIRMAN HINES: My next guest is what you say is my mystery guest. Mr. Harold Holmgaard of the Bureau of Labor. I didn't think anything like this existed; I knew the Bureau of Labor existed, but they have an Amusement Park Division. Well, he is with the Iowa State Bureau of Labor and is a ride inspector.

Now, it looks like this is the trend. We are going to have inspectors, and I think we should have them. From what I understand, Mr. Holmgaard is pretty strict but he is fair. He has come here to give us a presentation on general ride safety and foundations. Mr. Holmgaard.

MR. HAROLD HOLMGAARD: Good morning, ladies and gentlemen.

Many of you people have traveled hundreds of miles to attend the show and workshops, and I hope my presentation will be of some benefit and value to some of you, maybe all of you, I hope so. It is an honor and a great privilege to be invited to come before such a specialized group and professional people as you are. I have never met a group of people who are more willing to share and help others in the industry as you are. It, too, am here to learn, to bring back aids and tips to my area that I am able to help others.

This industry is changing everyday and to survive you must keep abreast with the changes. Rules and codes sometimes are confusing. Someone one day put a little caption on my desk and it says, "Well, if you are not confused, you are just not fully informed." Well, we get a lot of codes and rules and the government has a lot on income tax and various things and the more you read them the more you get confused, so we like to have somebody help us sort out these rules and codes and this is part of my job.

Some of these codes and rules are quite simple if they are explained and pointed out, such as electrical wiring conditions, grounding, fencing and most of all we do not like paper work but this is part of it.

The first topic on this is blocking. You have two examples here. One is the crib type blocking and the other is an unstable block. A foundation is very important. A carnival operator has to be a mechanical engineer, electrical engineer, structural, civil, many others. As a civil engineer you want to know the soil conditions, what they are like or what they are going to be like under your ride. Is it a marsh, soft ground, or whatever? As Mr. Kunz mentioned a while ago, you want to know what that ride is going to be sitting on, and it is a very critical factor in many rides, such as your coasters, your large rides and so forth.

Many companies will supply you with basic foundation needs as to the size of your footings, the location of them, the measurements and everything for setting up your rides, and this is mainly in permanent parks. In other areas you want good blocking under your rides, because if a ride is not going to be blocked well, it is not going to stay there.

These are a little hard to see, this top one, but it is just straight-up blocking like I had in that illustration. This other one is a coaster on cement blocks. The cement blocks will crumble and they will not stand your shock loads. They are good for a static load, just a constant load, but your dynamic and your shock loads, they won't stand.

Here is an old wooden block. The center is completely rotted out. A Tilt-a-Whirl up on two cement blocks. A lot of shifting and a lot of these other problems. Here are some other rides that are blocked very high. It is well blocked but it takes a lot of maintenance and watching to see these blocks don't shift.

Here are some rides that were noted in real good condition. The center one, the scooter ride, has crib type blocking under it. They are staggered and of good size and they are not going to move on them.

Then we get into lean supports. Here is another one on a coaster, large wooden coaster. As you can tell, on your ribbon boards, if they start sagging and get out of plumb, you may have a pier that is sagging or rotting out something, so your long ribbon board is to be watched.

This is a non-destructive testing. This was on a large roundup and the cylinder bar across there was found to be defective and had to be replaced. Here is a technician that is performing ultrasonic examination on a tub spindle on a Rock-and-Plane.

Here is a Paratrooper, the center main spindle completely sheared off and the boom, the results of the ride. A complete loss of a ride.

These were some dye penetrants. It shows a crack in a support rod on an Octopus, and magnetic particle showed some surface cracks. They weren't that bad on the parts. They are kind of hard to see on here but there were some bad cracks in those hub brackets there. There is a crack in a hub on a Rock-and-Roll. This hub area was completely cracked all around and a shaft failure. I have these pictures in a book here in color if any of you would want to observe them later.

Here is a large crack in a tower on a tip-top. The other one here has gotten smudged on me but it was a large crack on a Skydiver, right in this area here (indicating), completely cracked through.

On guarding, this protection of mechanical guarding of parts is not only for the public but also for your ride help. It helps protect them against moving parts, live electrical parts, and the bottom picture is a complete guarding around a Spider. All the moving parts are guarded, your belts, your chains, your pulleys, and also the commentator is guarded, live electrical parts.

Here is a ferris wheel that has complete screen guarding all around the motor moving parts, your cable. Everything is completely guarded.

Another area that we find quite often is badly worn pins and pinholes. The peening around the edges shows that this has been going on for quite sometime and it has peened out and you can practically put a pencil between the hold and the bolt.

Here is a crack in a Tilt-a-Whirl also. A hole over in this area here was badly worn and enlarged, and you would sit there and the track would vibrate all over.

Cable clamps. I think Mr. Hopkins would be quite qualified on cables. However, you do find cables that have clamps on them, wire rope clamps, that are installed wrong. You have clamps in the top view going every direction. This bottom view has a clamp with the saddle on the live end and the clamp part -- like you say, never saddle a dead horse. In other words, your saddle goes on your live end of your cable and the clamp part or the U-part goes on the bitter end or the dead end. If you don't do this, then you can reduce it as much as one-third original strength. As it is clamped, if I am not mistaken, around 80 per cent efficiency.

I have a number of these if somebody would like to have them, I can send them. It shows you how to apply cable clamps and the amount of torque needed on your clamps and other important information. It is simple if the thing is done right.

Another area you will get into is chains on rides. A lot of these chains, we used to call them dog chains, they are a wire chain. They are not very often rated and they also set up an area for double wear. The bottom photo of this ride was guarded and the chains were double chains and rated welded link chains.

To touch a little bit on electrical, and the engineer up here has done a very fine job, we find in parks, fair grounds and other places where you have a transformer here sitting on the ground, the gate is open and there is a fuse box there with no cover on it. That is all exposed. We have wooden junction boxes, no fuses, openings too large. We just don't allow them up in Iowa.

Here are poor connections. Not only does a poor connection use extra electricity, it heats up and you have fire problems, light blinking, whatever. A good solid connection is hard to beat. I have some diagrams also available.

This is on some wiring we found at a fair, hanging on a lamp post. The bottom one is a bunch of those old screw-in block fuses. My goodness, it looks like a rat's nest. Very common, and dangerous as well.

I have got some diagrams if anyone wants some. This is an independent operation of multiple generators, type of grounding. When you run these generators in parallel or in series, type of grounding and bonding needed.

A little thing I picked up at one meeting one time, now, it is very important around a midway or shop area or other places, a place is in order when there are no unnecessary things about and when all necessary things are in their proper places. No means none, not even one. In other words, you have a little piece of pipe or something out there and somebody trips over it, it is a

big cost for picking up a piece of pipe. What order does, order eliminates accident, injury and fire causes, prevents wasted energy, maintains greatest use of precious space, and you all have very precious space, and if you have everything in order, you will find you have a lot more space available than you thought you did.

Keeps stores inventory at a minimum. Helps control property damage. Guarantees good shop appearance. Encourages better work habits. I think if you have a cleaned-up shop, your employees enjoy working there better. Impresses the customer. This is always important; you want to impress your customer with the finest show going. Reflects a well-run shop.

I have one here that says a clean midway is a safe midway. Many times this is true. You walk on a midway and you will see everything in order, the management is in order, and it reflects a good show, and his gross is reflected also.

How are we doing on time? Running short? O.K. I have one interesting little list of tips here.

Ride operation. Each ride is to be checked every morning before operations and sometimes twice. A lot of parks use a check-off list or some other means to insure that that ride is going to be all right for the day, and the operators do not operate that ride until this checklist is signed and posted at the ride and then turned into the office later, so that the operator knows that unless that is signed, he is not going to operate that ride.

The inspector should be a qualified mechanic or someone who is familiar and qualified with the rides. The operator is not to operate the ride, as I said, unless the inspector signs this. Have the operators inform the riders of caution and danger areas. For example, hold onto the lap bar, exit this side, and so forth, watch your step. These things can save a lot of accidents, with a little help to the passengers.

Do not overload the ride, even if the waiting line is long. This is very dangerous to overload your rides.

Have the operators file written reports if a ride problem is noted. Then you have a record of it. He says he told Joe Blow that something was wrong with the ride; well, nobody remembers it. Have them give you a written report.

Management should act on written reports, give some action; otherwise, if they are written and nothing is done, pretty soon he is not going to write something that is critical. Contact the supervisor immediately if a problem exists. Watch for ride operator fatigue. I know this is a problem out in the field. A lot of these people drive all night and run the rides all day and they are pretty well tired, so watch for it; it can be a big problem.

Have a good lubrication program, as he mentioned. Log and date each application. Record all maintenance repair, even changing bulbs and tubes. I don't know if you go that far, but you should keep track of what you have done to that ride and what problems have existed, not only for maintenance but for records of the ride.

Control and regulate crowds. Have all accidents reported and recorded in writing. Use safety restraints for riders' assurance.

A few tips that I have picked up along the way; I hope they will be of some benefit to some of you. Thank you very much. Are there any questions?

FROM THE FLOOR: I play in four states now with ride inspection. I would like to know if there is anything being done to standardize this ride inspection.

MR. HOLMGAARD: I understand there is a national code being formulated. Maybe Mr. Kunz has some information on that.

MR. KUNZ: Yes, we discussed that at our OABA board of directors yesterday. We have a committee from the carnival industry that is meeting with a committee from the parks, and this is being discussed. It is going to be a long, lengthy thing but what we are going to try to do is have a standardized code, if possible, without getting involved with the elevator operators and their gig, and everybody has got their own axe to grind, you see. But this is something that is going to take a little while in coming. We don't want to get something where departments are going to fight. We would rather go along with something probably like OSHA has. I know that is a dirty word, but anyway, the Iowa code is based a lot like what OSHA wants and I believe if we go along on something of that idea, it is the only way that we could accomplish a national ride safety code. We are working on it very strongly.

FROM THE FLOOR: Is there any statistical data on the fatiguing or failures of any of the critical components in rides, so you can get an accurate prediction of when you would really need the non-destructive testing?

MR. HOLMGAARD: There is a firm that is working on this. They want all operators and parks, so forth, to send them information on rides that have been checked and so forth, so that they can come out with a standard method of testing various component parts on rides. So far it is a haphazard well-what-is-it way to go at it. A lot of non-destructive people have never seen a ride. They don't know what it is like to work on, so they are trying to work on a system that would benefit all and somewhat give a standard of what the problems are. I have fed them some information we have had done and I think a lot of other parks and carnivals have, also.

CHAIRMAN HINES: Thank you again. We are a little stressed for time. Bear with me, please. We have two more guests and I would say this is going to be the highlight of the meeting. I know a few have left, but please bear with me. The next workshop isn't until 1:30 so you have plenty of time.

My next guest is the vice president of Chance Manufacturing Company, Richard Chance.

MR. RICHARD CHANCE: Thank you, Chris. I am going to talk about the safety of amusement rides also. I am going to deal more with the operation end of amusement rides, what the operator can do to make amusement rides more safe. This has become one of the

main concerns of the amusement industry.

This concern has been brought on by increasing product liability insurance, public liability insurance. These insurance premiums have increased over 500 per cent in many cases. The increases are brought on by an increased number of claims, unprecedented jury awards. Many states like Iowa are coming up with things like ride codes, inspection codes. Many are also working now on safety standards, like Al talked about. These standards will cover not only the operation but the design, the manufacture procedures, the operation and the maintenance of rides.

Even the federal government is starting to kind of look into the ride industry through the Consumer Products Safety Commission. They have now ranked amusement rides 134 out of 367 products on the consumer product hazard index, so that they are monitoring amusement rides.

The American Recreational Equipment Association has come up with some statistics that there are over 13,000 amusement rides currently operating in the United States. These rides represent over 500,000 passenger seats. Many of these rides have been out over 20 years. Many of them are getting old.

Based on the number of seats and a 90-day operating season, they calculate that over 2.25 billion people ride on amusement rides in the United States each year. This figure is almost half the population of the entire world.

In spite of these fantastic statistics and figures, the accident rates are relatively small. The AREA estimates that about 250 people are seriously injured on amusement rides each year and there may be as many as ten fatalities a year. Given these figures, the accident rate is one per nine million riders, and the death rate is one per 250 million riders.

But, in spite of these statistics, it still is a fact that people are injured and are killed on amusement rides. The one person that has the most direct control over rides is the operator. An operator has been defined as an employee certified by the owner or supervisor in the safe operation of the ride designed to be placed under his control.

Your operator should be able to spot accidents before they happen and take corrective action or make sure corrective action is taken to prevent these accidents. Many accidents, in fact I would say most of them, are caused by passenger neglect, the patron himself. They will try to disconnect restraining devices, stand up, change seats, grab at objects, jump over fences after money or shakes, as the industry calls it. Courts are beginning to rule that it is your duty to properly warn and protect these people. You actually end up protecting people from themselves sometimes. If you fail to do this you could end up paying a \$100,000 lawsuit.

Your operator should also have some mechanical aptitude. He doesn't have to be a skilled mechanic that actually is going to perform the maintenance of your ride, but he especially needs to be able to spot mechanical problems that could cause an accident. Problems with seat latches and restraint devices which

are all mechanically operated, brakes, clutches, safety pins, bearings can all be watched after by the operator and he can tell whether the ride is going to be safe to operate.

This can also save you money in just plain maintenance repair costs. If he could spot a bearing that needed grease before it actually goes out, it could save a \$10,000 rebuild job, and also save you money in downtime which was talked about earlier.

A good operator can also increase the gross revenue produced by your ride. Through a more efficient operation he can get more people per hour through your ride. A good operator knows not to ride people too long on a ride. This is a common fact that we see in a lot of operations, the operator riding people too long. An operator knows that we can ride people too long. An operator knows that he doesn't have to work very hard while he is standing there watching the ride run, but the people are going to get tired of riding it, some of them will be sick, some of them will be bored, and it will actually discourage them from repeating.

Many of these operational problems are due to the fact that the operator has never been properly instructed and trained in the operation of a ride. Before you can train your people, you have to select good people to train. You have to have a mature person, level-headed, even-tempered, no showoffs, no hotheads. These people have no place in a ride operation. They must have a neat appearance. Usually a shabby-looking person will reflect his personal habits in his work. He must be capable of dealing with the public, handling problems, not becoming overly emotional when problems do arise.

I recommend that every ride operator have a formal training program for their operators. This training program, the first thing you should do is have the operations manual put out by the manufacturer available to the operator. Too many times this manual is kept in the office file cabinet and is never seen by the operator. He should be instructed in the normal control procedures of the ride and what sequence the different actions should be started. Most rides can see higher than normal stresses when operated in the wrong sequence. Now they are probably stressed to take this extra one load but it is going to fatigue the ride early.

The operator should also be instructed in the emergency operation of each ride. In the case of a power failure, adverse weather conditions, high winds, sometimes they require special procedures.

The operator should also be instructed in the manufacturer's recommended speed and load for the ride. If for any reason the ride should start running faster or slower than the manufacturer recommends, he should contact the maintenance people immediately and find out the cause of the problem and get it corrected before the ride is put back in operation.

Balancing is very important. An out-of-balance load can more than double the stresses on amusement rides. This can also lead to failure of your blocking, like Mr. Holmgaard pointed out.

The operator should be instructed in the manufacturer's recommended length of time and the frequency of repeat rides for the ride cycle. In some rides this is fairly critical. Too long a ride can become severe and cause the patrons to be sick.

Your operator should be instructed to remain at the controls of the ride at all times and to give his full attention to the passengers and not be looking around. The controls should not be left unattended during the loading and unloading cycles, if these controls are accessible to the patrons. There have been cases when the people have run up and hit the controls while the operator was away, loading somebody in a seat. You should use a second operator or a tub-buster or someone to help secure passengers in their seats if it is necessary.

Instruct your operators as to the proper method of securing passengers. Make sure he understands all securing devices and safety latches. Do not allow a passenger to ride that cannot be properly secured due to passenger size or the malfunction of a restraining device.

Your operator should not allow any persons inside the fence or guard rail while the ride is in motion, and all entrance and exit ramps should be closed or guarded while the ride is in motion. You should request your operator to inspect his ride each day before operation is started. Any damaged parts, worn parts or omitted parts should be replaced or examined and repaired before the operation is started that day. Records should also be kept on this inspection.

Your operator should be instructed not to remove any factory installed safety devices or controls. I have seen this happen several times in the field. Any undue wear or premature failure or unsafe conditions should be reported to the factory. This information is used by the factory to determine if there is a problem area and if there is, bulletins are put out to the other owners of that particular ride so that corrective action can be taken and accidents can be prevented.

All operators should receive a copy of any factory service information pertaining to his ride. These bulletins contain very important information and all too often are completely disregarded.

Lastly, if an accident does occur, you should have procedures outlined to handle the problem. You should have people trained in first aid. You should have an accident report form that the operator can fill out. Get the names and addresses of witnesses. This can be of great value to you if a lawsuit arises out of an accident that obviously was not your fault but the fault of the patron.

A training program like this can be so elaborate and as detailed as you wish to make it. Many larger theme parks are equipped with fulltime staffs that do nothing but train operators. Smaller operations can use a less formal approach and still have it be just as effective, if not more so. In today's business no ride owner should neglect trying to improve his operations. Nearly all ride accidents and unnecessary downtime and ride repair costs could have been eliminated by the operator if he were better instructed in how to do his job. The money and time you

spend on your operator's training will turn out to be not an expense but the best investment you ever made.

Are there any questions?

FROM THE FLOOR: What is quite prevalent in the industry today is modification of rides. What is your answer to the modification of a ride by an owner or individual?

MR. CHANCE: Well, if an owner alters a ride that would affect the safety of the ride as structurally or mechanically in the way of a securing device, it should be checked out with the manufacturer of that particular ride before it is done and okayed by him.

Any other questions? Thank you.

CHAIRMAN HINES: How true he is. I would say 90 per cent of our accident at Western Playland were due to ride operators, so you hit it right on the nose.

This is our last speaker, and it is my brother-in-law, Wally Thompson, who is associated with me at Western Playland. Although Wally is in a corrugated manufacturing company, which is a sideline with us -- we are in other businesses -- Wally has the dirty job of handling all of our insurance, which is a pain in the neck. I am glad I don't have that job. Also, he handles all freight bills. Wally, since he has worked on this for many years, freight bills, he has saved us a ton of money. He came out with a presentation here; take this home and look at it. He worked on it real hard. He has got it down to a science. Wally, come up here and tell them how they can save some money through proper descriptions.

"How Proper Descriptions can save You Money
on Parts and Supply Shipments"
by

L.W. Thompson, Western Playland, El Paso, TX

MR. WALLY THOMPSON: Thank you. It is nice to be with you this afternoon. I would just like briefly to go over the handout because this is to me the most important part of my presentation.

If you would realize that the motor freight classification is a manual of some 800 pages right now and has some supplements of 50 pages, describing various articles that are shipped, I have examined the freight classification manual briefly to bring us up to date on items that I feel like most amusement parks would be using.

For example, I did not get the pages numbered on this but if you don't mind, we will go page by page. On the first page here, I have worked out the cubic foot and density. The reason for that is that on particular shipments you must have the proper density on a freight bill. The next one is the girth, which comes into restrictions on making shipments, particularly by parcel post or by United Parcel Service if you are served by them.

On Page 3 I started off with particular items, such as a complete amusement ride, if you should have to ship one by common

carrier. Underneath that I have listed certain repair parts that you would see, such items as track, underframes, wheels and so on. Under the machinery group I went ahead and listed the particular machinery parts that would be made out of iron or steel, bearings, tracks and rails.

The items that I have listed in there are item numbers and a description is made of the particular item and on the right-hand side I have a class, listed the class. That class is based on 100 per cent, which would be the first class rate, on down to, say, 55 in some cases, or up to 300 or 400 in some cases, depending on the item.

I have one particular freight bill, I am not going to cover it right now, but I thought that if you would turn to Page 8 it might show you the importance of density to us. We purchased some toys, some stuffed animals, and we got a freight bill from the freight company for over \$600 because on the particular freight bill they had only listed on there stuffed animals, and the rate clerk took the highest classification which you would see on the eighth page that I have here under games or toys. If you have a pencil, I would like to write off some typical rates that form from St. Louis to El Paso. Of course, I understand now that rates are going up again, but anyway I will give you these current ones.

Under the lightest classification or the lightest weight of cubic capacity or density, one pound per cubic foot, the rate on that particular item is \$34.47 cwt. Now, if you have a 3,000-pound shipment, you can see that sum is a lot of freight.

When we went out and weighed our shipment and got the freight company to come out and conduct an inspection for us, we found out that our freight should have been at the six pounds per cubic foot on this particular shipment, which was \$11.70 cwt. So, you can see saving of \$25 cwt on 3,000 pounds. That is a lot of money.

I would like to ask you, any shipments that you might get or any items that you get, you can call your individual freight company. They will in turn, by using your guide here, give you the rate and how to describe it on the freight bill. Too many items are listed on a freight bill -- for example, we have gotten parts shipped to us, one carton amusement parts, and I found that the highest rate used by the rate clerk was 150 per cent, which means that you are paying 50 per cent more for that particular item than you should be if it had been declared as a machinery part or a bearing or whatever the particular item might have been.

We can take one example that I had on a piece of track to be purchased. This bill of lading was described as one piece of amusement repair parts. I had to write the freight company and the manufacturer to ask them to change that bill of lading and the Santa Fe Trail was the particular company in question. They referred me to the fact that this should be an amusement ride because it was a part of the ride. Well, I took it upon myself to write to the Interstate Commerce Commission for an opinion on that particular item. They referred back to me promptly and told me that any time a manufacturer ships an item to you, that you should pay the freight rate on the particular item, not as to what it goes into.

For example, we paid the freight rate on this track for over-head track, which you would see on Page 4 of the handout, right at the bottom there. The original bill on that item, we were charged \$50.43 and had the manufacturer described that as a track or rail we would have only paid \$19.17.

So, I would like to ask you to take this handout. I will be available here if you have any questions. I have these freight bills and letters documented here, and I would be happy to go over them with you for anybody that would like to ask me any questions, because I realize the time is short. I really want to thank Chris for inviting me here and I really appreciate being here with you all. Thank you.

CHAIRMAN HINES: Wally, you were telling me before you came up here that on three freight bills, how much money did we save on three freight bills?

MR. THOMPSON: \$438.00.

CHAIRMAN HINES: So, this is serious business. Freight rates are going up again and all you have to do when you order a part from Chance Manufacturing or Frank Rubbitz, just tell them, look, here and find the way you want it shipped. You look through your thing and do it right and tell them to put this as the rate classification down on there. In this way, if it comes in and is wrong, you have somebody to go back to. The way is there to save you quite a bit of money.

Thank you. Let's give a hand to all our speakers, please.

Don't forget the Arcade Workshop starts at 1:30 and that is in Rooms 2 and 3 right here at the Rivergate. Thank you very much.

...The Ride Workshop adjourned at 12:30 P.M....

ARCADE WORKSHOP

FRIDAY, NOVEMBER 19, 1976

THE RIVERGATE ROOMS 2 and 3

The Arcade Workshop convened at 1:30 P.M., Marshall Caras, Rowe International, Dedham, MA, presiding.

CHAIRMAN MARSHALL CARAS: Ladies and gentlemen, good afternoon. This is the Arcade Workshop and, as the name implies, we want it to be a workshop. It is not a lecture session, not a panel discussion; it is for us to bring to you a few ideas and it is for you to participate. This is what a workshop is.

Now, what we wish to do, I shall make a few introductory remarks and then five extraordinarily brilliant, extraordinarily rich gentlemen are going to make their comments in their chosen subject areas.

About twelve years ago at the real estate convention which is held each year, I think it is in Florida most of the time, there were about three people who told the real estate developers, thousands of real estate developers, that they were interested in

arcades in shopping malls and shopping centers. Well, in the last couple of years at this same convention there have been upwards of 200 people telling the same number of real estate developers and operators that they wanted to build arcades.

For those of us who have been in the coin-operated field for many years, we used to read CASHBOX or Billboard and maybe a couple of other publications. Now we have Cashbox and Billboard, Vending Times, Music and Games, Marketplace, Replay and Play-meter. Those are the ones I subscribe to. I think this says something about our industry.

Some of the gentlemen up here, one in particular, Mr. Joe Keenan, will tell you what the attitude of the great world is toward our industry. Will you tell your mushroom story, Joe? Promise? Joe will tell you his mushroom story; if he forgets I will remind him.

At any rate we see that we are going through a very challenging and difficult period. Every workshop starts this way. The reason is rising prices, new manufacturers making new products, old manufacturers making new products, potential glut of equipment, potential glut in many different areas, and I would hope that you people would address yourselves to the panel members as to your problems. That is what we want to hear from you, what your problems are.

After I make a few more remarks and get away from the microphone, I shall replace the microphone on the podium and our first speaker will be Mr. Joe Keenan, the toughest man in the coin-operated industry in America. Your program said that Nolan Bushnell, chairman of the board of Atari, would be one of our speakers. Well, we don't often say this, but Joe is the real brains of the outfit and he just sent Nolan overseas to purchase Australia. Nolan is trying to buy Australia today so the president of Atari will be our first speaker, Mr. Joe Keenan.

Our next speaker is Mr. Allan Bruck, who for many years has been a vice-president of Banner Sales in Pennsylvania, with three offices, an old-line, conservative but aggressive coin-operated distributing organization.

Our next speaker is Mr. Hank Grant of Antwerp, Belgium, indeed one of the major arcade operators in Western Europe.

Our next speaker after that will be Bob Blais, who is an old Boston boy, so we kind of chat about things once in a while. Bob is kind of an unusual guy; he runs a very large arcade up in Lake George, and he has particular problems as far as public relations are concerned because he is also the mayor of Lake George, New York, so he has to be extra careful when he does anything.

To Bob's left is Mr. Jules Millman, who is president of Aladdin's Castle, a small fledgling organization, who in a few months probably will be operating approximately 100 arcades. There are not that many yet but they are kind of close, kind of like McDonald's Hamburgers, as you watch the billions of hamburgers go up -- not too far away -- and you will be very, very happy I am sure to listen to Jules.

At any rate, as prices go up and the great number of pieces of equipment come on the marketplace, I think you, Mr. Operator, not only have to be concerned with can I get a new location, can I expand my existing operation, but you are going to have to be awfully careful in terms of maximizing your uptime, not your downtime, and maximizing your utilization of equipment. These are the problems we hope you will address yourselves to.

A second thing that I hope you will address yourselves to, and this is kind of tangential, but many of you attended the MOA in Chicago, which is an old-line organization which has fought for the rights of the really down-trodden music operator, going back 20 years ago before anybody really had any feel of cohesiveness and togetherness in this business. Now we find ourselves kind of drifting, because if we are arcade operators, we attend the MOA show, which is a games and music show, and we attend the IAAPA, which is a games show.

I would appreciate it if, when you fill out these cards, you might make a suggestion for the IAAPA, because somewhere along the line the MOA and the IAAPA, instead of starting a splinter group, are going to get closer together to meet the needs of the arcade operator. There are organizations in Europe, based in Hamburg and one in Switzerland, that have organizations that serve the needs of people such as we, such as you guys and gals who are operating arcades, and according to some notes, some information given to me, they have lawyers on their organization staff who are reviewing the needs in legislation as it relates to on-site amusement park arcades and local, small urban and suburban arcades. They have lobbyists, they have a news bulletin which specifically relates to the questions and needs of the people who are operating arcades. They look into tax legislation, taxes. They exchange information as to equipment. They get a bulletin that tries to inform them how they can improve their image in the community as arcade operators.

I could go on and on. Maybe some of you will ask questions and I will read you this long list. I am not going to bore you with it now, I have done enough talking. All I am submitting is that somewhere along the line, I feel very strongly, and I might have talked out of turn at a private meeting in Chicago a couple weeks ago, and if you feel I did, Ray, I apologize, in terms of our needs of getting together. Maybe there is a mid-ground with the MOA and the IAAPA, so that the arcade operator had direct representation, direct communication, direct dissemination of intelligence so that we can all at each level in which we operate, and you have representatives of large operations here; you have a president of one of the major manufacturers in the world; you have a man who is an independent, single-site arcade operator; you have a European who operates multiple arcades; and you have a gentleman who is a distributor. We have all levels represented up here. Somewhere along the line, we are going to get together. We are all going to read the same information and communicate with each other on the same level, so that lots of the heartaches and grievances that you have now will become a small bit easier, because you are going to face new problems and you don't need any more heartaches.

We have a special set of problems and we have to deal with them. Enough said.

What we are going to do is we are going to ask the gentlemen in turn to make a few brief remarks. Then we are going to ask questions. We shall repeat the question back as best we can so that everyone else will know the question that is being addressed, and we would appreciate it if you would address your questions inasfar as possible to a specific member of the panel whom you think because of his own specific speciality or own specific expertise, will be able best to answer it.

No further ado. The president of Atari, Mr. Joe Keenan.

"Our Industry--The World--The Future"

by

Mr. Joseph Keenan, Atari, Inc., Los Gatos, CA

MR. JOSEPH KEENAN: Thank you, Marshall. Good afternoon, ladies and gentlemen. It is really an unusual pleasure for me to get to speak in front of a group because Nolan Bushnell, our chairman of the board and the founder of the video games industry, is so fond of publicity he rarely lets anybody else up here. But he is in Australia, doing his thing, trying to sell machines or buy Australia, I am not sure which.

I guess I had better tell the mushroom story, being as how Marshall is anxious to hear it.

Atari recently merged. I don't know if many of you are familiar with that or not, but we recently merged ourselves into Warner Communications, Inc., the Warner movie company and publishing, record publishing industry. We did that because we saw a lot of growth in this industry. I think you know Atari has grown pretty dramatically in the last three years, and in order to keep up that kind of frantic pace of growth and to keep abreast of both this industry and the consumer industry that we are in, we had great capital needs, needs that we didn't honestly feel we would probably meet on the public marketplace. And so we looked around for a merger candidate, somebody who had, as Nolan says, big pockets and also some synergies, and I think that Warner Brothers has both the big pockets and the synergies that can really help all of us in improving the product we offer to the public in that we will now have the synergy of the many names you know they have -- not only Bugs Bunny and Superman and people like that, but also some of the rock characters. As you know, with young people the rock characters, the record stars, are a big draw, and so we think we will be introducing them more and more into games.

But the mushroom story came about because when we were looking for a merger partner and we were talking to Warner, I decided that I would talk to some other presidents of companies that had gone through this, that had merged out to larger companies, and what their personal experience was and would I and would Nolan and all of us be happy in this new environment of working for some big New York company.

So, I happened to call one fellow and he said, "Well, I am a little disheartened. Being involved in a merger is very similar to raising mushrooms. The first year they keep you in the dark, the second year they cover you with manure, and the third year they can you!"

That's the mushroom story.

But Nolan's topic, and I only give 45-second speeches, so this one, being a Nolan speech, may go to a minute, but Nolan's topic was the future of the arcade, and I think we think of the future, and we generally think of growth, that the future really isn't going to be better unless the future is bigger. So, I have kind of addressed myself to what are the criteria for growth, what is going to make the arcade industry better in the future, bigger and better.

There are three or four items that really make a great arcade, in my opinion. One of them is atmosphere, and I think Jules, who is on our stand here, will testify how much atmosphere has meant to his arcades, making them a clean bright place that families are comfortable coming into. Well, that is something that all of you control, the atmosphere in your arcade.

The next item is traffic. Traffic is obviously a must, the more traffic the better the arcade. Most of you are fixed into very high traffic locations and therefore that is not a limit on your growth, although for a gentleman or lady who is about to open an arcade in a new area, certainly traffic is a main consideration.

The item that we at the factory most address ourselves to is the quality and the quantity of the machines. Many people, very often and perhaps in the questions and answers here, we will hear that one of the problems is too many machines. Well, we disagree with that wholeheartedly. What makes a great arcade in the eyes of a player, in the eyes of a teenage or a young adult who is out to spend money on amusements, what makes a great arcade is a big arcade, an arcade that has more equipment than they could hope to play on that particular visit, but it is the kind of arcade that they go home and talk to their friends about. So, the size and quantity of equipment in an arcade is something that we work on jointly. We produce the equipment and you produce the display space, the size of the arcade.

The equipment of the future and what we see coming down the road from Atari is ever more expensive equipment. I know you are very happy to hear that, but it is also equipment that is going to be much larger and produce much more realism and simulation of life in the games. I think you are probably all familiar with the space mountain ride at Disney World. The space mountain ride is a roller coaster under a dome that simulates driving towards different planets and suddenly veering away. Well, we see that within a few years, a few short years, products such as that will be in an arcade. The reason they will be in an arcade is because of the falling computer prices that are available and are becoming available to us.

Most of the games that we make involve a computer and obviously the expense of the computer and the power of the computer determine the cost of the game but also what the game is capable of doing. In 1963 one bit of memory cost a dollar. Now in the average game that you will see out here in any of the arcade display stands, the video games, have at least 16K of memory. Those games would have cost \$16,000 in 1963. Obviously they weren't cost effective and so they didn't come into existence.

But the judge or the measure of a computer's power is both its memory and its processing speed. Now the processing speed, the central processor, within the last two years has become available, known as micro-processors. I am sure most of you have heard of them. It is actually the processing section, the central processor of what used to be considered large scale computers, has been reduced to one chip, and the chip is available from \$10 to \$30. So, the processor section of a computer is now available to us at a very reasonable cost, and it lets us simulate almost whatever we wish to simulate.

The problem that we still face is memory. As I say, memory in '63 cost \$1 a bit. Today a 16K memory that is in most of those machines out there again cost about \$8, or a half a cent a bit, but within the next two years we see a device coming along known as charge-coupled devices, which will increase the amount of memory that can be stored on a chip up to probably 128K for the same eight dollars, or about a sixteenth of a cent a bit.

How does this relate to what you will see and how it will make possible these new games is that on the video screens out here you see very crude images. You see, well, maybe the tank or the little car, and it takes the 16,000 bits of memory to display that. To display a complete frame of a television, fill in every dot that is there with some information so that you would have a picture such as is broadcast over the air, you need a quarter million bits of memory. Obviously not feasible today, obviously will be feasible within three years.

When that happens you will be able to sit in a booth that has the same projection capability as that roller coaster that is rolling around under the stars in Disney World. It will be, let's say, a device that will be a little simulation of a train that will walk in the doors, close the doors, have eight people in there. On the front wall you will see a picture that is exactly the texture, the feel of riding around that roller coaster. The car will move on hydraulics, very much as flight simulators do today, which are about quarter of a million dollar pieces of equipment, solely because of that computer cost.

So, the computer cost is coming down, and it is this kind of exciting new games that we see really being possible in the arcade in the not too distant future and we honestly predict that that machine we described would sell for about \$10,000. Now, that is an expensive piece of equipment as far as an arcade goes, but if it can take eight people in at a sitting and they all pay a dollar, and they all get as great a thrill for their money as they get at Disney World, the public is going to love it.

So, that does back to your end of the cooperation in the growth of the future, and that is making the space available for more and bigger pieces of equipment. We think that to justify the computer costs, even though they are rapidly dropping, we have to have more and more players on a game. For instance, the eight player driving game, which again amortizes the computer over more people.

So, all in all, we see the growth of the industry and how we become involved in it is more and better games, more space, good traffic locations with nice decor. I think that is the end of my comments. Thank you.

CHAIRMAN CARAS: Next we will call on Allan Bruck and his three part talk is on how to advise an arcade operator, customer relations and services for the arcade owner-operator. Allan Bruck.

MR. ALLAN BRUCK: Thank you, Marshall.

I think the first topic was supposed to be how to advise the arcade operator regarding investment in equipment, and I have to take exception first to something Marshall said about our company being an old-line conservative distributor. The old-line conservative distributor comes to a show like this show, tries to determine what from his experience is the best thing to buy at this show, pays Joe Keenan for it before it gets to the East Coast and then tries to convince the operator that it is good for him, the same way we feel about it, so I don't think that is a very conservative approach.

However, on the subject of investing in equipment, to tell you, the operator, what to invest your dollars in is kind of like the tail wagging the dog. Our basic information on what is good comes from you, the operator. I think our value lies in the fact that we talk to a great many operators every day across the country. We talk to distributors across the country, and many operators in our own operating area, and our value to you lies in the fact that we do spot very quickly new trends in equipment. We know what is hot on the West Coast, what is hot in Texas, what is hot in New England, et cetera, and we try to pass that information on to you quickly.

In any business investment is related to the return. I work with Al Rodstein who I think many of you recognize is a forward thinking pro in this business, and he likens this business that we are in to the movie theater business in that the movie house with the first-run pictures does the most business. The arcade with the latest and the most popular equipment is also going to do the most business. We have seen classic examples of arcades that have not reinvested in their equipment and watched almost on a graph their earnings per week go like this (demonstrating).

There is no way to avoid reinvestment. The key is what to reinvest in. The seasonal operators that we supply have a pretty informal yardstick of investment. For years they said, well, if they can gross enough money on a piece of equipment within one season, they are satisfied. I believe that the equipment being offered today to the operator offers a potential for many more times that one year's gross equals cost.

We just came from Chicago, as many of you have, and it seems clear that the technology that Joe Keenan talked about, and it is interesting that he said that -- I feel like I am in good company -- is going to give us bigger, more expensive equipment that does more.

There are two important points related to that. One, as the prices get higher, you can't afford to make a mistake in choosing a piece of equipment. Two, and just as important, you have got to get a fair price from the customer to play that equipment. There is no doubt in my mind after talking to many operators that the quarter which was such a boon to the industry eight or nine years ago, the economy has caught up with that

quarter. You are no longer way out front in terms of getting a quarter a play for a video game or an arcade game or even two-for-a-quarter play on a pin game. The trend now is toward single-play five-ball on pin games for a quarter.

Games like F-1 that Atari has introduced here would seem to justify 50-cent play instead of quarter play. In fact, they have to. The economics of what it costs you and the floor space that it takes up in your room dictate that you must get 50 cents for that game.

I believe that with these high prices on equipment, with the larger sizes of equipment, there also exists an opportunity. That opportunity is to buy games that perhaps your competitor doesn't have. Year before last again Atari introduced a game which took a lot of guts, Indy 800. It was bigger, it was more expensive, it was just in terms of everything we had ever known quite different from what had been offered before.

That game, in its second season with arcade operators in the Jersey seashore, which is our basic seasonal area grossed in its second season 85 per cent of what it grossed the first time around. That's a good investment.

Games like the electronic shooting galleries which are being shown here in smaller versions than the original customized Bonanza guns, I think also offer the same opportunity.

We also have noticed that large games like Indy 800 have the ability to get complete strangers involved in your game room in competition and I can't think of anything that would be healthier than for two or four or six strangers to walk in a game room and all end up playing the same game.

We also see residual effect from games like this. Residual in the sense that they may be drawn to the location initially to play that game, so you have got a leader, a draw, like any re-tailing establishment has, and then once they are done with that game or that game is occupied, we feel you will realize residual income in other games in the room.

Joe said that a good room has a lot of equipment. I believe that. I believe that the more variety, the more around the next corner or around the next pole that you offer the customer is the best atmosphere for a game room.

Getting to the basic matter of what Marshall asked me to talk about, the game room as we know it today, if you exclude games that you offer premiums for and issue tickets or tokens, consists of three main categories -- the flipper games, video games, and what we call arcade games and novelty type equipment.

As you know, the flipper game has enjoyed tremendous popularity the last several years. As an investment for a game room operator with its high earnings and predictable depreciation, there probably isn't a better investment in the business.

Recently, and this is very recent, from talking to a good number of multi-game room operators, they have told me that they have noticed a shift in income from their rooms in terms of total dollars from flipper games to the video category. Now there may be many reasons for it. I happen to think that the reason for

it is that the quality of the video game product has improved substantially over the last couple of years since its introduction. I think that it no more is as much of a novelty to a player. The fact that a game is played on a screen or that it has a steering wheel on it is not enough any more to entice the player. I think the quality of the game has improved. Your judgment of what to buy has also improved, and consequently the player is reacting to that judgment and that quality.

Even with the improvement in the quality of video games, they do tend to earn a lot of money during their initial year of operation. As a distributor concerned with the soundness of our customers, we have advised them to adopt realistic depreciation policies on video games. Realistic, for instance, such as a three-year double-declining, which would retire two-thirds of the investment during the first year when the earnings are high. To put it on a straight-line long stretched out basis and then see the earnings drop dead and the equipment not be worth much as a trade or to resell it is not realistic, so don't kid yourself with those big numbers. Eventually perhaps the video game depreciation will take on the same aspect as flipper games or music, for instance, which we know over years and years is probably the best investment in our business.

The third category in an arcade, of course, is the arcade guns and novelties. Probably more than any other group of equipment, this group needs your careful consideration before you invest. It has got to be evaluated, one, for appeal, of course, adding the equally important operating performance. I think as you walk around the floor here and as you walk around in Chicago, there seems to be less and less of an arcade category type game.

From a manufacturing standpoint, perhaps Joe will back me up, it is a very difficult game to manufacture and because of the limited runs that they enjoy, some of the principles used in the manufacture are not proven, such as they are in a video field where you are basically changing a board to give you a different image on the screen or a flipper game which is a realignment of bumpers and flippers and so forth. So, of everything you buy, I believe this category deserves the most careful consideration before you invest.

So much for equipment investment. Marshall gave me a couple of other subjects and I really don't know how to approach them except to tell you the next one was distributor customer relations and I think he meant by that, from what I talked to him about just before here, how we live with our customer, who is you.

I think that is kind of exemplified by the services that a distributor performs. I listed those services on the plane coming down here. Consider these, if you will.

The first thing we are called in to do many times is to evaluate a given location for a customer, an arcade customer. We are then sometimes asked to help with layout and design. We are, of course, basically a supplier of equipment and parts. We deliver and install the equipment. We provide in-house and field service repair. We offer technical advice to our customers, by telephone, by training session. We do in-house training of our customers' employees and technical maintenance. We offer financing, and after that, just general counseling on anything that

comes along.

We like to feel that the distributor today is a key part of the success of multi-chain game room operators. We really feel that in many cases they could not be operated without the support of our own type of establishment. We think the distributing end of this business plays a valid portion in the industry. We are between the manufacturer and you. We offer the services that we talked before about and we are very happy to see the growth on the track that it is going. We hope to continue to contribute in that light. Thank you.

CHAIRMAN CARAS: Our next speaker really didn't want to speak today because he is kind of a shy sort of fellow and so he overcame his shyness because he is going to give his four-minute talk in Flemish and nobody will be able to contest anything you say, Hank. Mr. Henry Grant from Belgium.

"Investment Pattern and Equipment Pattern
in European Arcades"

by
Henry "Hank" Grant, Belgium Amusement Co.,
Antwerp, Belgium

MR. HENRY GRANT: Hi, it is quite an honor to be here. That was a good thought.

We run in Belgium a distributorship where we sell to a lot of traveling show people arcade equipment, and also we run seasonal arcades which I would like to talk about.

Our biggest arcade, which is located in Blankenberge -- that is between Ostend and Knokke in the North Sea -- we have 400 different types of amusement games in that arcade, even old Bowl-O-Ramas which are still used, which I bought from Al Rodstein about 15 years ago, and pool tables, TV games, flippers, even the pushes that you see here today on a more or less amusement basis. We do not pay out, we are not allowed to pay out in Belgium, in any way or form.

We have found that to give the people variety when they come into an arcade, especially a seasonal arcade, we like to draw the families in, the mothers, the fathers, the children, and give them good, clean entertainment and a good, clean establishment, with the necessary decor.

Buying the equipment, that's another problem. I have had many times, when I bought equipment, put the machines down and they wouldn't do anything. It is very disheartening when you buy equipment like that. But at the other end, when you buy good equipment, the only think that really, really counts that you can judge whether the game is good or not, is when you put it out in your location and money comes in the cash box. I think it is very difficult today as a buyer for an arcade to go up to a certain piece of equipment and say I must make money with this. I have done that many times and I have lost quite a bit of money doing it that way.

Like in everything else, in an arcade variety is the spice of life, and keep the arcades clean, open them up in the morning at time, have people walking around that can assist the customers and spend money. What else can I say? Thank you.

CHAIRMAN CARAS: Bob Blais, Lake George, New York, arcade operator, politician, Boston man.

"Investing in the Arcade and Community
Relations of the Arcade in the Resort Area"

by

Robert Blais, Mayor, Lake George, NY

MR. ROBERT BLAIS: Ordinarily when I stand up here before a convention group, it is to welcome them to my community, but I am so far away and I have been here for three days, and I have had breakfast at Brennan's, dinner at Antoine's, I have been on the beautiful cruise ship Natchez, I have walked down Bourbon Street about five times, and I don't know that I can survive another three days here, but it is certainly a beautiful and a fun place to have a convention, and it is a pleasure to be here and a pleasure to be asked to speak.

We have heard, and I can't agree more, particularly as a small operator in the business along with my partner, that today's arcade business has become very complex, very competitive and as important as having a good bottom line is public relations, as we certainly all know.

The competition for the amusement time and the recreation time dollar is becoming considerably keener, and those of us that deal in the governments that have the responsibility to entice people to come to our resort areas in the first place know this more than anything else. More and more dollars today, as you all know, are being put into recreation, and the prediction of course from the federal government is that it will never be as good as it is going to be in the next few years. We have heard that before.

Investing in an arcade, again for a single operator such as us, has become also extremely important. While there can't be any particular rule of thumb as to how much you reinvest we have found that somewhere around 25 per cent of our annual gross income seems to be logical.

Now, unlike the mall operator, fortunately the resort-type operator I think does not have to change his machines as often, and of course this is a point in our favor. However, even though it perhaps goes against the grain of what many people may have heard, we feel that one of our most important considerations in reinvestment is the distributor. What we have chosen to do is to strike up a very clear and a very firm relationship with our distributor so that in a sense he becomes a partner in our total operation. We lean on him for advice. We look to him for what is good, what good games are, and we also look to him when we make our considerations of how we are going to invest our money.

This of course can fall into three categories, and I think it is extremely important for the small operator that they utilize each category. That is to purchase the machines that you, from your own personal experience and from the advice that you have been given by your distributor, really are going to be machines that are going to give you a good return over the next several years with a minor amount of problems and that parts are readily available.

Try and lease machines if you can that perhaps are riding the crest of a current fad, perhaps an arcade piece that you might predict will be popular for only this one particular season.

Then, of course, again for operators such as us who have a relatively short season -- in Lake George it is probably eight to ten weeks at the most and then either side, we would like to improve that -- but the large games, the games such as we are seeing out on the floor today, the games that are in the vicinity of \$6,000 or up, are beyond the reach for many of the small arcade operators. There you have to go back to the distributor again who hopefully by this time you have become important enough to him to want to work with you and perhaps operate that particular piece. We look to them for financing and for many other facets.

Now when we did business, when we first opened several years ago, with several distributors and that was fine, but we found that we really weren't important enough to any one but ourselves, and as we worked with each distributor, we made an honest attempt to see who was best, see what machines were the best, and now what we feel we have established is a very firm partnership, one which is extremely advantageous to a single operator such as us.

So, I say lean on the distributors. Become important to them and they in return, no matter who they might be, will certainly reward you with all the things that you need -- fast service when you call, technical advice if you need it, and key you to the games that will reap a good investment.

Now in Lake George serving as mayor, I am in a very particular situation. I don't know but what perhaps I may be one of the sole mayors in the country that is in the category of arcade business. But, as mayor of Lake George and in the resort area such as we are, up in northern New York, I hear criticism everyday about the arcade business. Some people roll into town, new people come into town as residents, and they are extremely critical of arcades, of course, until they find out that I own one, and then they just tell everyone else and not myself.

But what we hear most comes generally from two particular types of individuals, and those individuals are people, and I guess I can classify it as a general ignorance of the local public concerning the ideals and the purposes of our business. These are people that probably would never be seen dead in an arcade, aren't interested in going in one at the present time, probably won't let their children go into one because they are afraid of something awful happening, and they liken them to the old, sleazy, smoke-filled rooms that we heard about several years ago.

Now I can give you an example because I also happen to operate a bowling center. Several years ago, if many of you can remember, that was the reputation that several bowling centers had. At that time they were called bowling alleys. We call them bowling centers now. The industry got together, with the help of the two major corporations, Brunswick and AMF, and in the 1960's, early 1960's, across the country these beautiful bowling centers began to open. Carpeted floor, beautiful bath-rooms, well-kept facilities, and all of a sudden the women started coming and the youngsters started coming and the word got around that they weren't the sleazy old smoke-filled places where people gambled at all but they were beautiful recreation and entertainment centers. And, as we all know now, many bowling centers

across the country are adding game rooms.

So, I think in some way our industry has come along that same path. We have attempted to upgrade our arcades. The decor of our arcades, the people that frequent them, the way to keep them and the way we look is extremely important.

Now, for us as a resort operator, we happen to be on the main street in the village of Lake George. I am sure that many of your arcades are on the prime corners of your area. For some that is the first impression that they are going to see when they drive into your community. Now in Lake George the government helps the arcade people along a little bit by writing some special permits into our zoning ordinances, and this took care of the second segment of the people who seem to be turned off by arcades because they don't appear to them to be aesthetically what they think they should look like -- the overhead doors, the noise, the people perhaps milling about the front.

So, in Lake George, we just passed an ordinance and it applied to myself as much as anyone else, that overhead doors in arcades would be prohibited. Let them have sliding glass doors. We asked them to put in wall-to-wall carpeting. We have carpeting on the walls. Also, we limited the noise levels that were permitted out on the street. We have several arcades in Lake George and they are, all of them, amongst the finest I have seen in the country.

I think that we tried to address ourselves to the two largest criticisms that we hear and that it is our responsibility for all of us to continue to make certain that our arcades appeal to people of all ages, that the family wants to come into the arcades, and that we continue to progress in the way that we have.

In our particular place we loan out our machines, some of our machines in the off season, to the local youth center for a very minimal return, serving them by giving enough money to operate something. This is pure and outright public relations and nothing else. We conduct a night here and there for the local fire department or the rescue squad. Of course, in the summer we try to employ as many school teachers and even police officers in there that we can so the word will disseminate out that it is really a comfortable place to come and, after all, if the teacher is working in there, it should be O.K.

So the arcade and amusement business has come a long way in the past decade and it has become as vital in a resort community as the gift shop or the souvenir shop. I think it has become as vital in a mall as the shoe store and I think that we must all continue to make it that way.

If we can continue to make arcades the way that they have come in the past few years, we will continue to keep them on the busiest corners of our community and they won't dwindle back into the alleys or into the other locations that several, several years ago perhaps we all heard about.

We must continue to upgrade our resort operations. We must make them total amusement centers for the whole family. We must work together as distributors and operators and manufacturers to tell our story to the public. We must convince the people,

particularly the residents of our own community, how important the arcade business is to the tourist. There is nothing in the world that pleases me more, and I think it pleases me just as much as being mayor of a community, to see a father and son competing, perhaps in a driving game, to see a grandfather walking into the arcade and putting a little boy up onto a kiddy ride, or to see a mother walk in and grab perhaps the third horoscope of the day. And they all have smiles on their faces. They are all spending money and they are all having a good time in your town.

If we tell the people in the country the pleasure that we get out of seeing that, our industry will continue to flourish. Thank you.

CHAIRMAN CARAS: Last but not least, we are waiting for you, Jules. Mr. Jules Millman, president of Aladdin's Castle.

"Legal and Tennant Relations in Suburban
Shopping Center Mall Arcades"

by

Jules Millman, President, Aladdin's Castle,
Chicago, IL

MR. JULES MILLMAN: Thank you, Marshall.

Many people ask me, "Jules, Aladdin's Castle operates a hundred arcades, almost 4,000 games from coast to coast. How did it all begin?"

Well, it seems like just yesterday when I was carrying my first machine up the stairs at the old Illinois Central Railroad Station in Chicago with my brother. I remember carrying it up, I remember looking at it, plugging it in and watching the thing and waiting for someone to play it. And I also remember the next night when there was a flood and the machine got totally destroyed!

Well, there I was, an operator. Now I faced the problem that all operators face -- how to acquire new locations. I naturally look for the typical high volume locations such as airports, bus stations, train stations, but as everyone knows, these types of locations either have arcades or they have been sought after by probably every operator in the country.

I then came up with an idea, and this was about seven years ago, which I thought was a new idea, of pursuing these new multi-regional shopping malls that are going up in cities all over the country. I observed that many of these malls already had games in the common areas of the malls on a typical 50-50 basis with local operators.

Then I came up with the idea, why not rent the room? Well, I was naive. Boy, was I naive! I thought that all I would have to do was go in and say, "Mr. Shopping Center Developer here I am. How much does a room cost? I want to rent it."

Well, one of the first shopping center owners said to me, "What? Pinball machines in my new \$20 million mall?" In fact, this shopping center owner told me to go to hell so persuasively I was almost looking forward to the trip!

The problem was I had no precedents to point to. No matter how much I described my new operation and no matter how many beautiful artist's renderings I had made, all the shopping center owners could picture were the sleazy type arcades such as the ones on South State Street in Chicago or the ones that are located at 42nd & Broadway in New York.

But, finally I found a shopping center owner that was receptive to my idea. Well, when I got my first lease I went overboard. I probably spent twice the amount of money that I actually had to, in decorations, in the way I ran my room, carpeting, panelled the walls. I allowed no food or smoking in my arcade, et cetera, et cetera. In fact, we built such a good reputation that other operators began to refer to developers as putting in an Aladdin's type of arcade.

Some operators copied us and provided real healthy competition and did the same job that we are doing. Other operators cut corners and did not succeed because of what I call the old operator syndrome. Before spending a buck, he considers carefully how it will affect his favorite hobby, collecting money.

Now landlords welcome us as an excellent source of revenue, as a necessary part of mall operations, and now amusement centers are accepted in most shopping centers throughout the country. In fact, we have numerous testimonials now from landlords that help not only us get new leases but also could help people like yourselves, based on our reputation and reputations of other good operations, get into new centers.

I have a couple of very brief testimonials from some of our landlords that I would like to read to you.

"Alladin's Castle is a tenant in our newest shopping center and we are most pleased with this specialty operation. They are a complement to our shopping center and present a new and exciting use in rounding out our tenant mix. I would have no hesitation in placing Aladdin's Castle in any of our centers in the future."

One more brief quote: Aladdin's Castle's success has been beyond our fondest expectation. Not only have they drawn traffic but they have also drawn traffic that assists other merchants in increasing their volume. Alladin's Castle is a clean, well attended store operation and we are now putting them into other centers as space becomes available."

I have read these two brief quotes, not to brag so much as to our operation but just to show you that it can be done and that now amusement centers are welcomed in most shopping malls.

The location that you get within the mall is also very important. You do not necessarily have to be on the main mall in the shopping center, but if you are on a side corridor you should be on where youth-oriented services are, such as an ice-cream store, a record store, a pants store. A movie theater is probably one of the best neighbors you could have in a shopping mall.

In our early leases we used to try to get exclusives from the developer. An exclusive means that a developer agrees in the lease not to put in another amusement center in that mall.

One of the earlier leases I was signing, I remember asking the landlord for an exclusive, and the landlord said, "What? Another amusement center? Why, I don't even want you!"

Well, anyway, exclusives have since been declared illegal by the U.S. Supreme Court on the basis of restraint of trade, so developers will not give exclusives any more, but you could still ask for a right of first refusal, and then if a landlord did want to put in another amusement center, he would at least give you the right to do so first. But, I will add that out of 100 stores we have only run into a situation like this once. Most of the shopping mall owners are understanding and this isn't a common thing.

The next topic I would like to touch briefly on is one that is common to all of us, not just shopping center malls, and that is licenses and local laws. One of the import things to do first is to hire a good local attorney in the town where you are applying for a license to see if a problem exists. This attorney should write you a legal letter of opinion, discussing if there is a problem or whether or not you could go ahead and sign your lease and build your store. We have found out that if a problem does exist, one of the best approaches to use is try to get a separate ordinance covering your type of arcade. Most of the laws in most towns are for the operators that are operating in taverns and department stores and so forth. Most towns, we have found, except resort areas, do not have ordinances pertaining to arcades.

So, what we try to do, for instance, if a town that says kids under 18 cannot play games, and say the licenses are \$100 a machine, rather than go in and try and convince the city council to change their license fee structure and take away their revenue, we try to convince them, based on our operation, that we are a different classification of business and to give us a separate ordinance, for instance, that would cover just us. In other words, to meet the qualification, you would have to have 30 or more machines in location together. You would have to have a fulltime attendant. It would be in an enclosed building, and so forth and so on. Then we would try and get a flat-fee license and be exempt from the other restrictions. We have been successful many times in doing this.

One of the most clever approaches that one of our attorneys did in a medium-size city in Illinois, which had probably every restriction I have ever come across -- kids under 18 could not play games, pinball machines were illegal, there were only two operator's licenses in town and they had been taken for the last 50 years, virtually every prohibition you would ever imagine -- well, I went down and my attorney called me down there and he set up a meeting with the mayor.

We went to see the mayor privately in his office and discussed what we wanted to do. They mayor said, boy, this looked really nice, and based on our other operations, he could see nothing wrong with it, but it's not up to me, you will have to go before the city council and they are the ones that decide, but I can see nothing wrong with this.

We said thank you to the mayor and we left the office. My attorney took me by the arm and we went privately to each city

council member and we said, well, we had explained this to the mayor and the mayor is for it, and every council member said, "Well, if the mayor is for it, then I can see nothing wrong with it."

Two weeks later when we went to the city council meeting, of course, it was passed unanimously.

One of the most important things, once again, is you must have a good attorney. One of our earliest attorneys did us actually more harm than good. In fact, his biggest problem was he talked so much. In fact, as far as I am concerned, his only brilliant conversations were occasional flashes of silence! Thank you.

CHAIRMAN CARAS: Thank you, Jules. I did not know you were up to a hundred already; I thought you were still in the nineties. You have hit a hundred?

MR. MILLMAN: That was yesterday.

CHAIRMAN CARAS: Was it really?

MR. MILLMAN: That was yesterday we were below a hundred.

CHAIRMAN CARAS: Yesterday they were below a hundred. Oh, you are away from the office, all right.

Now I would like to get into some nitty-gritty. We have purposely stayed away from specific questions. We have purposely stayed away from getting a solid state technician up here. We didn't think that it was appropriate. Now we would invite from the floor some very specific questions.

I will give you a typical question you might want to ask. You might say to Joe Keenan, how come you bums at Atari are turning out so damned many pieces at so much money that we can't possibly know what to buy, who to buy it from, and how can we keep up with it, you are trying to croak us.

Or you might say to Allan Bruck, I just bought a Tank a couple of years ago and I knew it took in a couple of thousand dollars and I paid \$1,800 for it, how come you only want to give me \$600 for it and then when I want to get something as good as Tank, it isn't \$1,800 any more, it is \$2,250.

These are the kinds of questions that we hear constantly.

Or you might say to Jules Millman, how can an independent small arcade operator compete with the brilliance and the genius of a big organization that runs a hundred arcades. Jules is very nice; I have been asking him for two years if I could have his operations manual and today he finally relented, he said he would give me his confidential operations manual. What year was that, Jules? About ten years. He will give it to me then.

May we have some questions from the floor? Please address them to a specific individual or, if you can't, we will try to apportion them, Yes, sir.

FROM THE FLOOR: Well, this is not going to be a specific question. This is going to be a statement of a situation that I know

some people will take interest in.

People on the panel have all but totally ignored one situation, and that is repair on machines. There are in most cities independent service technicians such as myself. I am a new kid in town in Houston and have found it extremely difficult to battle some of the natives but after a long struggle I find that it is paying off somewhat because I have an electronics background.

A lot of these established people have experience with pin-ball machines and they are literally contact members. I think there are a lot of people trying to get set up in this position that should be given a chance by the arcade owners and the arcade operators. In most cases, arcades, unless they are extremely large or a large chain, cannot keep on staff a technician to cover all the problems. The distributors have been helpful in most cases but they seem to have a slight lag time whenever they take a piece of equipment, and there again the independent service technician could help in those cases.

One of the things that I would like to address to the manufacturers is the lack of information. Atari I think has been one of the leaders in service information. To start out with, there was quite a bit of security on the information and sometimes the distributors couldn't even get information. That is slowly changing but there is still quite a bit of haziness in the information in the technical manuals and such to prepare people such as myself and I would like to see that situation changed and I would like to get comments on this.

CHAIRMAN CARAS: I am sure you all heard. Here is a gentleman who wants to be an entrepreneur, he doesn't want to go to work for a distributor; I assume you want to have your own service bureau, so to speak. And you say that Atari and possibly other manufacturers to a greater or lesser extent have been cooperative with you. You are addressing yourself to a manufacturer as to how you can get the technical details that you need to form a service bureau, so to speak.

I don't know that I can answer that specifically except that we have always welcomed, and I am sure Allan has, you run service schools. Do you ever exclude anybody from coming? No. Our attitude is we don't care, we have service schools where servicemen from our competitors attend.

I think your problem might be that you would like to create enough volume so that you are constantly busy, whether it is moonlighting or in-shop service, and I think that if you write the manufacturers or if you write to a distributor and get in with the distributors in your town, I cannot see how anyone could refuse to give you the information you are looking for.

FROM THE FLOOR: He is very right on that. I am with Pontchartrain Beach here in New Orleans and my background is computer engineering. I design and build and repair. An IBM 370 would be impossible by the finest engineer in the world to repair without a simple diagram, and in many cases that is all I have asked for, a diagram, and I can't even get that.

CHAIRMAN CARAS: Joe, is each game coming out with a schematic now?

MR. KEENAN: Every game has a manual and a schematic in it.

FROM THE FLOOR: We lease some of our machines and some of them we buy, but many times this machine has changed hands, and this is no longer with the machine. In any case -- I just started in April -- my predecessor either kept the diagrams for himself, and the information I can't get.

CHAIRMAN CARAS: One way to get around this, and I know there is one organization that is a multi-arcade operation in this country, will not accept a game from a distributor without a diagram, and you have got to keep pressure on them constantly. You will get them, they are available, there is no mystery; it isn't as if you are going to steal something or get proprietary information.

FROM THE FLOOR: Well, I think I have convinced my boss of that.

CHAIRMAN CARAS: Stay after them.

FROM THE FLOOR: Convince him not to accept any machine unless we get the schematics.

CHAIRMAN CARAS: Unless you get the full schematics. It is entirely possible.

FROM THE FLOOR: Well, a lot of these people talk to you like you were a ditchdigger or something, and I can understand that, because in the past these technicians were relaying --

CHAIRMAN CARAS: Yes, but now the technician is so vital to this industry, with the expensive equipment, that we can't afford downtime, and you can get what you are looking for.

FROM THE FLOOR: I would also like to make the point that for a foreign member, when we are buying machines, it is very important to get the schematics because if you don't have them, you are just out.

CHAIRMAN CARAS: Yes, this young lady is amplifying the same point. You have got to demand the schematics. They are available and you get them if you keep after your distributors and/or the manufacturers.

FROM THE FLOOR: Also, when we write to the distributor, asking for a pro forma, please try to do it as fast as possible because you know mail takes a long time and by the time we open a letter of credit, you have changed the machine so fast that when you come back to us and say, oh, this one has been changed to the other machine, this creates a lot of problems with the banks and with our government.

CHAIRMAN CARAS: I can see. Joe, this seems to have arisen three times. Maybe this is something --

MR. KEENAN: No, that is a different question.

CHAIRMAN CARAS: Yes, I realize, but it is the same, has to do with the same. Hank, what is your experience?

MR. GRANT: My experience has been terrible!

CHAIRMAN CARAS: Address us, Hank; be specific, and where shall we go?

MR. GRANT: I think about 70 per cent of my equipment that I run in the arcades, once in a while we get schematics. We get the schematic and we don't get the TV schematic, you know, that you need for all these games. Another thing that irks me a little bit, we don't get the schematics and we buy all kinds of equipment, big investment, scopes and probes and God knows what, and then we take out a board and look for a number, and it seems to be a new fad for manufacturers to scratch out the numbers, the IC's that they are using. Now you try and search this down. I am in a real hick place, way out in the sticks of Belgium. I can't even call a distributor because I would be calling myself, and I can't even help myself. It is a big problem.

MR. KEENAN: All I can say is I think everybody ought to stick to Atari equipment. In every game we pack a manual that has both the TV schematic and the game schematic. We in the early days were a little paranoid about people copying the equipment and, honestly, on the early pawn machines and in fact until Tank we did not let schematics out. As our confidence grew in our own abilities, we began to ship documentation with every machine and do today.

Some of the other manufacturers probably are still in the paranoid situation, and it is something they have to overcome emotionally, really. When you are the inventor of something and you send the first one out and 26 other people make a copy of it, you say, well, you cannot afford to send out schematics.

But, Atari has gotten over that. We do send the schematics with every piece of equipment, in the box. If you don't get it, it is because the distributor left it in the box when he unpacked it to send you the game. As Marshall said, they are available from the distributors. We have a parts catalog to the distributor which includes all the manuals, all the schematics of everything we have built, so if they don't have it on hand they can certainly order it.

FROM THE FLOOR: I would like to ask the same gentleman a question. Not only his manufacturing company but most manufacturing companies are at fault in parts availability. It is impossible to get parts within a week's time and I have waited a month or two months.

CHAIRMAN CARAS: This gentleman submits that he is having trouble getting parts. Is it your distributor or the manufacturer? Who is blaming whom?

FROM THE FLOOR: Well, the distributor blames the manufacturer.

CHAIRMAN CARAS: Is it because he is a terrible distributor and can't keep them in stock and he tells you the factory doesn't supply them?

FROM THE FLOOR: No, they are both good distributors, there is nothing wrong with them. I was wondering if there was anything in the future they could do.

CHAIRMAN CARAS: Are you talking about boards or small individual components?

FROM THE FLOOR: Everything.

CHAIRMAN CARAS: What can you say, Joe?

MR. KEENAN: All I can say is that is really why we go through a distribution network because these are people who can afford really to have an inventory of parts in regional areas throughout the country. Why we don't deal directly with operators on parts is that we cannot handle the thousands of operators. That is the business that the distributor is in. It is the service that he offers to his community of operators and, as the mayor said, you should really lean on them because there is nothing I like better than selling parts to the distributors for their inventory. The parts are available, they have the catalog, and there are some rare exceptions when a game is really a hot game and just started into production, sometimes the parts are just simply not available, but after a period of time when a game has been on the street for a few months, the parts are generally available.

I can't blame the distributors always because there are times when we are going through a subcontractor or vendor and just not able to keep up with a particular part, but that is not usual. Generally they are there if the distributor would order them and stock them or just order them for you.

I think the distributors here will agree. We have an 800 WATS number and if a part is called in for, we try and get it out in the mail that day.

CHAIRMAN CARAS: Joe, I think somebody else wants to talk to you. Yes, sir.

FROM THE FLOOR: Mr. Keenan, the problem we sometimes have, being small arcade operators, is the distributors we have are much bigger operators than they are distributors, and if we need a board for a Tank machine or for one of your machines and they only have one board, or that is what they contend, they keep it for themselves, which is an obvious situation.

Now, can we come to you if we can't get action from our distributor?

MR. KEENAN: Yes, you can come to us for board service but obviously the turnaround time would be longer. It truly would, than if he had it. I have to say one thing. I agree that some of the distributors are competitors of their own customers and that brings up potential problems, but most of the distributors in my true experience, I have to speak in their defense, when I send out new games -- let's say we have a new game that comes on the street and we send 15 to a distributor. We send him one spare board with every 25 games, which is not a lot. It is all we really can afford, also, because obviously there is an economic factor and how many spare boards can you afford to have

around the country.

But when a distributor on a game, when it first hits the street, if he has failures rates in excess of that one in 25, and again I have to be honest and admit he probably does, they generally take boards out of other games that they then prevent themselves from selling that game, to supply it to the operator.

Most of the distributors go a long way. I think again, as the mayor said, really your best opportunity is to establish loyalty with a particular distributor, make him value your business by coming back again, and he will bend over backwards to help you and I believe help you in lieu of his own operation. Obviously, I can't speak for them all but I believe that. That is really the kind of effort I have seen them put in. We try and turn boards around as quick as we can. We have often talked about 24-hour turnaround, which is what we strive for. It probably does not always happen at the factory but certainly within 72 hours, but if you are a long way from California, that is talking about a week turnaround. So, to deal directly with the factory probably is not as effective as dealing with the distributor.

FROM THE FLOOR: Mr. Keenan, what I was referring to was about one of your stunt cycles. The board went out about a week after we got it. It took me two months to get that machine fixed and by that time my season was gone. I wanted to know, if that situation like that arose again, what can we do.

MR. KEENAN: Yes, you can deal directly with the factory. If you send a board back to the factory, the factory will repair it and return it to you at whatever address you state, and it should never take more than seven days at the factory. I don't know what the screwup was on your board but you got screwed.

FROM THE FLOOR: Is there any particular way that you handle return of trade-ins?

THE CHAIRMAN: Are you addressing this to anybody in particular?

MR. MILLMAN: At what point in time?

CHAIRMAN CARAS: I think, Jules, what he may be saying is, when you make a return on investment, on an ROI curve or a breakdown point, or a maximized income curve, how do you maximize income, when do you trade it? You make a graph and it starts to peak. When do you make a decision to trade it? Jules, could you give us a few comments on that?

MR. MILLMAN: Most of our arcades may be relatively small compared to some of the seasonal arcades. Most of our arcades have between 30 and 60 pieces. Very simply what we do is every month we try to take the two hottest machines on the market and put them into our arcade, and simply what we do, we take the two lowest income machines from our arcades and we pull them out.

Does this answer your question?

CHAIRMAN CARAS: Is it as simple as that, Jules? Do you really adhere to that?

MR. MILLMAN: Yes, that is what we do. We take the lowest income machines, when a good piece comes out that we like, we may not always take two machines each month and do it, it depends on what the market is, but say a new machine came out that we liked. Well, we will take this machine and send it to all our stores simultaneously and whatever the lowest machine is in a specific store, we will put it out.

The only other thing we will take into consideration, there may be a hot machine in the store that we have had considerable breakdowns on. It is a case like this, of course, we would not pull it, but not allowing for the breakdowns, we do just go for the lowest machine and pull it out.

FROM THE FLOOR: What do you do with it after you pull it out? Do you trade it or do you just throw it back in the warehouse and forget about it?

MR. MILLMAN: Well, this is a real problem. We sell them but, once again, with our buying power, sometimes we sell them to the distributor, sometimes we sell them overseas, sometimes we sell them to other operators, but there is simply no easy answer. I would say that if you are dealing with a good reliable distributor, he should give you a good deal on taking it in on a new piece of equipment.

FROM THE FLOOR: I have got a bunch of them back there and they date back 30 years. In fact, I just saw a new one over here, basketball. I have got one of them that I bought 35 years ago!

CHAIRMAN CARAS: That gentleman by the door is looking for the balls from that old basketball that you have got in your warehouse! Right?

I would like to address myself to the question and I am going to be very brief. I am not going to try to play with a lot of numbers, but just the kind of question that Jules brings up. Jules, how many pieces in an average arcade?

MR. MILLMAN: Our average arcade has about 45 pieces.

CHAIRMAN CARAS: Average of 45 pieces. You buy an average of two pieces a month.

MR. MILLMAN: Well, maybe not quite that much.

CHAIRMAN CARAS: An average of 20 a year?

MR. MILLMAN: Yes, I think so.

CHAIRMAN CARAS: Well, then for the average person out here, I would submit that if you have got 45 pieces in an arcade and you are replacing about 20 a year, you have got the highest replacement average of any multi-arcade operation in the country.

MR. MILLMAN: The only thing is, for our type of arcade, our arcades are all in enclosed shopping malls, and we have to replace our equipment more often because we are getting the same people back every week. A lot of the resort areas, they do not, they get the people there once a year for a week or so and then they leave, so a resort arcade operator could get by with less per location than we do.

CHAIRMAN CARAS: In other words, you are urban, the same customers in a 30-mile radius, you are forced to have a higher re-investment.

MR. GRANT: I don't agree with that.

CHAIRMAN CARAS: Hank doesn't agree with you.

MR. GRANT: The people that we get at the seasonal arcades, in the wintertime there are like mall operations in Belgium also and traveling fair people who have ten seasons compared to our one season, and our customers usually go all these other places, too, so we have to turn over our equipment.

CHAIRMAN CARAS: What is the ratio you use, Hank, as compared with Jules?

MR. GRANT: Well, our ratio is usually what we can afford! No, it is about 20 per cent, 20 per cent new equipment each year.

CHAIRMAN CARAS: If any distributor told you you should replace 20 to 30 per cent of your equipment every year, I think you would say he was cuckoo. Either that or he was trying to put you into bankruptcy, and yet, Jules, you get away with it, and Hank, you say you are forced into it the same way that Jules is, and Bob Blais, you said you use about a 20 per cent ratio. Would you amplify on that, Bob?

MR. BLAIS: Well, in our particular arcade, we have got about 200 pieces and we replace about 20 a year, but I understand I think what that gentleman is trying to say. We obviously try to keep a record on each individual machine. We zone them in a certain category. We dump certain ones each day because obviously you would be all day and all night trying to get to all of them. Then we weed out every about four weeks, because the distributor is always calling you up and telling you he has got the hottest thing going and here it is right in the middle of the season and you don't know whether it is going to be that good because you have only got about four weeks left.

What we have had to do is we have developed over the past four years a little farm system very close to our arcades. We are in an area where there are a lot of dude ranches, and we have opened game rooms in these dude ranches, places where we have also got a few Holiday Inns, where we can put in 10 or 12 machines. We are not interested because we are not big enough and we don't want to have the service personnel where we have to go in and service a machine in every location. What we do, rather than trade it in, because we find there is little or no value to these when you get ready to trade them in, we try and keep our little game rooms located very closely around our arcade supplied with the

machines that we ordinarily would have to trade or take to the dump.

Now this may seem strange to do that, but what we have done, we have added some life to the machine. We have put them in an area where they are not in close competition with other arcades so you have got more of a captive audience and they are apt to play them. You don't have to put the real big new pieces, we find, in these particular places because the people are there for the whole week. The people on the dude ranch don't want them to leave and they are going to play what is there. Every time we build up a big backlog of machines that we feel we should be trading, we go out looking for another little game room.

Of course, now we have kind of reached a saturation point where we can't take care of any more, and I certainly have to agree, and I think that is what that gentleman was saying, it has become a very big problem. We were talking on the near end, I can't tell you how many times the fellow in the dump is amazed by what looks to him to be a sensational piece of arcade equipment, driving in there, but you can't get the part any more and you can't do anything else with it, and you just have to take it to the dump or put it in a warehouse, and then hope that maybe something happens to the warehouse.

CHAIRMAN CARAS: I think that one thing we lose sight of, as this inflation is knocking us for a loop in many different ways, is one simple fact. For any of you that were in the business in about 1955, twenty years ago, 1956, you could buy a single player Williams or Gottlieb flipper game for approximately \$325. But what does it cost you today? About \$900-something.

So, in the last 20 years that piece of equipment has exactly tripled in cost. What did you operate that pin game on in 1956? Five-cent play, six for a quarter. What are you operating on today? 25 cents for two games, three balls or five balls, Ray?

FROM THE FLOOR: Five.

CHAIRMAN CARAS: Lots of areas, and even up in Maine, they are on quarter three-ball play. Now that \$325 game which now costs \$925, how much would an old nickel pinball take in?

FROM THE FLOOR: We used to fill up the coin chute and stop the game.

CHAIRMAN CARAS: But now you are taking in quarters. Your income may be three times as great as it was then. How much was a single player Williams or Gottlieb pinball game worth at the end of one year in '56? About \$75, maybe \$100. At the end of the year today, your \$900 game is worth between \$400 and \$600.

All I am trying to say is that we have to get some semblance of balance and understanding. It takes you more dollars to get into the arcade business, which is good, because we don't want every Tom, Dick and Harry deciding he is an operator. It costs more money to maintain your business. Your depreciation is

greater, but your return on invested dollars is greater. That is why I was prodding Allan before. We are going to have to change our thinking. Joe Keenan has forced us to change our thinking. As an arcade operator, as a street operator, as a resort operator, or as a distributor, you are going to spend more dollars and get less back for it, but during the effective life of that piece of equipment, you may be getting an infinitely greater type for return on your invested dollars than you did in 1956. But it still looks rotten when you pay \$2,000 for a piece of equipment and two years later someone offers you \$600, but if you look at it in an honest-to-God way, it is no worse than buying a \$325 pin game in 1956 and finding it is worth \$75 or \$100 in 1957. That is the real world; those are numbers.

FROM THE FLOOR: I would like to ask Jules a question. What is the mix of games he has and does he have a formula of the mix of games he has for the 40 or 45 pieces in each arcade, for flipper games or video games or the mechanical-electrical guns.

CHAIRMAN CARAS: The question was, what is the mix of games between pinballs, flippers, TV games and standard arcade equipment. How do you get the right formula, the right recipe for an arcade? 85 per cent Atari, somebody just said!

MR. MILLMAN: Well, we do use some Atari games, of course. When I first started out I was very heavy on the arcade games. When I was first opening our first arcade, the first real arcade piece that really revolutionized the 25-cent play, the Chicago Coin Speedway, was just coming out, and we were very heavy on arcade-type games, and we were going light on pinballs. We probably had maybe 20 per cent pinballs. There were no video games.

What we are doing now, and this is just from trial and error, what we are doing now is we are trying to go as high as 60 per cent flipper games in our stores and the rest other types of equipment, whether they are TV games or the new novelty type games.

The reason for this is, say a new flipper game today costs \$1,000. Well, first of all, a flipper game will have a definite life in one of our stores, possibly two or three years. It is the bread-and-butter type game. When the income in a store drops if a flipper game takes in \$80 a week, it will take in \$80 a week year-round. It won't fluctuate like the arcade games.

The other thing is, our stores are scattered all over the United States. We are coast to coast and in Canada. Flipper games are very easy for us to send to our stores by common carrier. We send a new game out and our store manager could slip the old one into the same carton and ship it back to us or whoever we designate.

The other thing is, we could take our \$1,000 flipper game and at the end of three years it is going to have a definite resale value, maybe \$300 or \$200, whatever the market is on the game at the time. You get a new arcade game, whether it is a TV game or something else, the initial impact of that game, it may not take in \$75 a week. It may take in \$200 a week or pos-

sibly even a lot more than that if it is something really hot, but the thing is, an arcade game usually has a much shorter life, maybe only a year, although some games will last as long as a flipper game.

But the thing is, on an arcade game, when you go to replace it and trade it in, a new arcade game may cost you \$2,000 and when you go to trade it in after two years, it may be worth nothing. It just depends on what the market is. Like one of the first TV games was the pawn-type game, and when I say the pawn-type game, Atari started it and then everybody copied it and the market got glutted, and that game after a year and a half was virtually worthless. There was no resale on the market.

So, we are going 60 per cent flipper games and it is working out real well.

CHAIRMAN CARAS: I think this is one point that many people will vary on around the country, but it seems to be fairly consistent. In an urban area where you have the same regular customers, there seems to be a very high percentage of flipper games because those are the regulars, and a very high influx of your very latest TV games. The more and more you get into the resort, short-term short season arcade, the higher the impact of the big arcade and TV games seems to be.

Bob Blais mentioned something before that we all too seldom mention in our business. He said he rents out or lends out to youth groups and various charitable organizations and young people's organizations, games and it gives him potentially some income off-season, and also as a public relations move.

About 15 years ago we came out with pool tables and the attitude of distributors and operators alike was that it would form an immediate glut in the market, that the street operator, the corner tavern, the corner barroom or the restaurant or the bowling alley or wherever you went, would put in a pool table, it would stay forever and it would stop taking in money. It would take up a lot of room and ruin the industry.

We could not have been more wrong. Pool tables are still selling today. The pool table was sold by the operators to bartenders and to location owners. They went into homes. Then we said, well, if everybody has a pool table in the home, they are not going to go out and play it. That is like, said a few years ago, the movie industry is going to die because everybody has got television sets. We couldn't have been more wrong, and I think this concept of utilizing equipment, whether for charitable purposes, giving it away to create goodwill and to help a physical therapy clinic, a home for retarded children, mental hospitals, orphanages, CYO groups who have clubrooms -- there are an awful lot of things you can do, and it is tax-deductible. An awful lot of things you can do to help clear up this glut of equipment if you find that it is backing up on you.

FROM THE FLOOR: I think you brought out quite a bit of what I wanted to say, but I wanted to bring out the point that there are different types of arcades. Now in the last 29 years I have operated on Army installations, which calls for a different arcade

than I have down at a beach location.

CHAIRMAN CARAS: How is it different, Ray?

FROM THE FLOOR: It differs this way, that I revolve the United States Army around my games and down at the beach I revolve my games around the people. In other words, when a man comes into an induction center at Fort Devens, he is due there for five days before he ships out for training. Now in those five days he is trying to get a suit that fits, he is trying to decide whether he is religious and should go to the chapel, or he comes to my game room. Now, believe me, I am outdoing the chaplain very well and at times better.

But what I wanted to bring out was that at our shore resort, when the season is over, we take some of those games and put them back up in a military reservation and it keeps operating like that.

Now down at the beach we are open weekends all winter long, even in New England, and in the winter you get the stay-ons. You don't get a stay-on on most of your stand-up games until you get to the point of breakthrough. The Indy 800 -- I have the Indy 400 -- who can keep track of eight people? Then you have the arcade in a shopping mall. Now, do you want them to linger there all the time in your mall shopping, mall arcade, or do you get the moving traffic? You don't want kids to come in from the neighborhood into a nice shopping center and stay in the arcade, or do you? We don't. We want them to come in and play the games and move on, move on.

Well, we have a very successful shopping center arcade operator in New England, don't we? Oh, incidentally, I have been doing business 29 years with Marshall. We brought him up, made him general manager, and he has done very well and we enjoy doing business with Tri-Mark, Incorporated.

CHAIRMAN CARAS: Keep those cards and letters coming, folks! Thank you.

FROM THE FLOOR: I just wanted to bring out the effect that you are apt to get too many stand-up games, and I think the manufacturer, I am thinking of Chicago Coin, for instance, who came out with the trap shoot. Now many of you had success with the trap shoot. I put them in regular banks, I bank them up and they do well. But you get a salesman in next year from Chicago Coin and he says, "What is that? Where did you get it?"

They are always on the bottom line, and I think Atari is the same, that their job is done when they can't sell new equipment. Now, when I buy my car, I think the man I buy the car from makes more on the parts I have to buy for the darned thing than he did originally when I bought it. But the distributors, and particularly the manufacturers, do not take that view. They take the view of the bottom line. Let's get it out, what's new, where did you get that hunk of junk -- oh, you bought it from me last year; well, we are in a different business now!

Now, that may be overstating it, but I think it is proven out in things like where a distributor will come to a show like this and pick up a new game from say a foreign country like Seika from Japan or any of those other names that I can't understand, but the distributor decides to take it on. Then after a short while you have trouble getting parts.

Now Seika I think was very important in getting arcade equipment started that Atari is following and all the others, but I think Seika has to be given a lot of credit for starting it.

CHAIRMAN CARAS: Seika is in America now, Ray, so they have a good parts depot on the West Coast, hopefully.

FROM THE FLOOR: But the Periscope is a very good game, if you have the room still to keep it.

CHAIRMAN CARAS: You have got to get rid of it sometime, Ray.

FROM THE FLOOR: We eventually will make a phone booth out of it!

FROM THE FLOOR: I have a question for Jules. What is the maximum you pay a mall operator? A percentage or a guarantee or what?

Second, what new areas are you looking for besides your urban shopping mall?

CHAIRMAN CARAS: I don't know if you are the richest one here, Jules, but they ask you a lot of questions.

MR. MILLMAN: It is sort of hard to say what the highest is that we will pay but I could give you some information as to what the trend is.

When I started out, six years ago, probably the average I was paying was like \$8 a square foot and now probably our average is more in the -- I am talking about the large regional malls, the smaller malls would be lower, of course -- the square footage now that we are paying is \$12 to \$15 a foot for the larger ones. Not that we don't pay less and not that we couldn't pay more in a special situation, but this is what the trend is.

When I opened up my first operation, when I went to sign my first lease six or seven years ago, the shopping center owners are pretty sharp and they have big books to tell them what every type of business could pay as a percentage rent. They know that a restaurant should pay six per cent, a jewelry store should pay 15 per cent, a shoe store should pay seven per cent, and he looks in there and says, oh, I don't see an amusement center in here. I said, well, 10 per cent was all I could afford to pay.

I have sort of held by this. Ten per cent now, when you are comparing it to a 50-50 split, may sound like, wow, that's a great deal, but not that we can't afford to pay more but the thing is you are getting into a lot of other things. You are getting into real estate taxes. You are getting into employee personnel. We usually spend \$50,000 to build our store. Most of the de-

velopers just give us steel studs and a dirt floor, and we have to put in our own plumbing, our own electric, so we have a sizable investment. Most of our leases are 10 and 15 years long.

The percentage that we are paying now, of course, is 10 per cent and up, and it depends on competition. Maybe it is heading more toward 15. A lot of people came in and really didn't know what they were doing and really sort of messed us up, as far as signing leases. To give you an example, our average size store is maybe 1,700, 1,800 feet in a mall. This was determined by the optimum profit percentage break-point that we could assume.

In other words, what I will try and do when I go into a mall is I will try and take, I will try and get a sort of store where I will almost pay percentage rent but not quite pay it. For instance, if you have a small store and you are paying percentage rent, the theory is, well, I should have had a bigger store and it wouldn't cost me any more rent. But before you sign the lease you don't always know what that break-point is.

Can you repeat your other question?

FROM THE FLOOR: It would be helpful to go over just some ratios. For example, your rent 10 per cent, your personnel maybe 15 per cent. If you will go over those, you will get the second question.

CHAIRMAN CARAS: Operating ratios.

MR. MILLMAN: If you want to see me afterwards, I could go into that. That is a little bit hard to really go into something like that right now.

FROM THE FLOOR: And was there an area you were looking at other than just shopping malls?

MR. MILLMAN: It is hard to go into complete details now but we are looking into some bigger units. In other words, we are looking into some units that have bumper cars and big installations, maybe 20,000 feet and more, where the arcade would maybe play like 40 per cent of our total square footage store space. Some of these will be free-standing and high-volume areas. Some of these will be adjacent to a shopping mall. Some will be connected to malls. These are just in the planning stages right now. I really don't have details to give you.

FROM THE FLOOR: You are talking about the bumper car operation with the arcade?

MR. MILLMAN: Well, we have four of those now. We just purchased them, they are going operations, so we are operating four arcades with bumper cars in shopping malls today. We just purchased what they call the LeMans Speedway operation approximately a month ago, so we are just getting our feet wet.

CHAIRMAN CARAS: Jules, while you were talking, Joe Keenan just made a quick calculation. You pay \$50,000 to fix up an arcade,

you put in about 40 pieces of equipment and you replace about 20 at \$2,000 a clip, and he just figured out each piece of equipment in your arcade has to take \$412 an hour for you to be profitable! You have got a good operation there, Jules.

FROM THE FLOOR: You might mention to the operators that when they do donate games to a charity, if they would be sure to call the newspapers, it makes a good story for them.

CHAIRMAN CARAS: Yes. Carol makes the point that if you do donate some equipment, whether it is to a church group, to a firehouse, to a retarded children's organization, and I will tell you we have had very, very good luck in Boston, we have worked with several mental hospitals where they have used old flipper games and pawn games, the kind that you have got in your warehouse that you bought from these guys, you have taken in your \$6,000 or \$7,000 and they are dead now, and nobody wants to give you more than \$50 or \$75. With retarded children, with mentally disturbed children and adults and with people with physical disabilities, the reward for use of games with mental hospitals and also for the physical therapists with eye-hand and manual dexterity, you can do fabulous things. The point that Carol made was to get a letter from the people and say to them, "I want to give you this because I want to give it to you, but would you mind if we had a newspaper photographer? Would you mind if that hit the newspapers?" It will never hurt you. Is that what you were trying to say, Carol?

FROM THE FLOOR: Newspaper, television, whatever.

CHAIRMAN CARAS: Newspaper, television, it is awfully good public relations and it is exposing some flipper games and some television games to psychiatrists. You know, you can never tell what will happen!

FROM THE FLOOR: What sort of game mix would you recommend for a theme park arcade?

CHAIRMAN CARAS: Hank, you run less of a percentage of flippers, don't you?

MR. GRANT: Yes.

CHAIRMAN CARAS: Consistent in Europe, too. For a theme park where you get a high impact, potentially short season, fast run-through of a head count -- would that describe your situation? -- then you would go radically less in all probability on your flippers and radically higher on your massive high impact pieces, like the huge driving machines and the shooting galleries and the two-player competitive, the four and eight-player high impact items and fewer and fewer on your flippers. This is the general rule. Somebody in this room is going to say you are nuts but that is the experience we have had, for the most part.

FROM THE FLOOR: How can you tell when you have reached the point where you can't fit any more of these machines in your arcade, not from the physical standpoint but the people would just be spending money on 10 different machines instead of the same amount on six

machines?

CHAIRMAN CARAS: That is a problem. Ray Barker mentioned that he took six Chicago trapshoots and banked them. If you took six Aladdin's Castle pinball games and used them side by side, you would be making a very serious mistake.

Certain items, certain games, most especially a shooting gallery arrangement like that or the driving machines, do extraordinarily well and actually increase the play if you have two or three of them or up to six of them in a bank. Generally speaking, if you have more than one of a similar type, you shouldn't have a two and a four of the same type pinball in the same location.

How can you tell when you have reached the point when Game A is taking in money but is taking from Game B, I can't say. The only thing is to graph each piece and watch your cash box.

Is there any other formula, Jules? In other words, if you have got a Sprint 2 in there, if you have got a LeMans in there, should you put a Sprint 2?

MR. MILLMAN: Well, we have thought about banking them, not that we haven't tried banking machines, you know, the same machines, but the problem is that when a machine comes out, it will be great, but then two or three months down the road, you will regret having the two machines. You will look to sell one of them. We usually stick with just one, but in some of the big resort arcades, I can definitely see that.

CHAIRMAN CARAS: Now let's expand the question, Jules. If you have two very similar games, for instance, if you had a LeMans, would you put the Sprint 2?

MR. MILLMAN: In some locations, yes, in the others, no. It depends upon the quality of the traffic.

CHAIRMAN CARAS: In many locations I have recommended to our friends that they can put a Sprint 2 where they have got a LeMans.

Does this sort of hit what you are asking about, when you start taking money from one game to another and just making the manufacturers and distributors rich?

FROM THE FLOOR: That is not necessarily what I was thinking about. Rather than talking about putting two similar machines together, just any machines. Say I wanted to buy one of these new F-1's, any combination of these real expensive machines, can you put too many of those in an arcade?

MR. KEENAN: In my opinion not unless the arcade really doesn't have the traffic to justify its existence. But I have to defer to Jules and wonder, Jules, do you ever leave any arcade less than full?

MR. MILLMAN: It depends. We have some of our stores where we took a larger store than we needed because the landlord said all

he had was 2,000 feet, and by our records in this particular sized mall in this particular city we should only have 1,500 feet but we were forced into a larger one; in a store like this, when we went in we filled it up and then gradually we might have taken out. We opened up at 50 pieces and we may now have only 40 and there is empty space because we are doing the same volume at 40 pieces that we did with 50, but this is trial and error.

CHAIRMAN CARAS: So the answer to this gentleman is (a) accurate records on a per-piece and total gross basis, and (b) a feel for your business and trial and error.

MR. MILLMAN: It has to be trial and error. You have the feeling the traffic does not come there and then taking out a few pieces is going to divert income to other machines and you are not going to lose your income, but it is a trial and error thing.

FROM THE FLOOR: Also, in a resort, short-season type of thing is this going to change the effectiveness? Actually you say it would be better for the big arcade pieces. Should you stress that really severely in a short resort season?

CHAIRMAN CARAS: In a resort short season arcade should you put heavy emphasis on these big massive expensive pieces?

FROM THE FLOOR: How far should you go?

CHAIRMAN CARAS: It depends on your cash flow and your people intensity, your foot count. In answer to your question, there has never been to my knowledge a huge massive arcade piece that was capable of earning a fortune that could not pay for itself in the first year in an operation such as yours and then you get two more years out of it and then you junk it, because a big piece like that after three years, you can't expect much back. But if you pay for it the first year and get your gravy the next couple of years, it may have been a good investment.

FROM THE FLOOR: I would like to ask the mayor, do you do any media advertising and, if so, how much and do you feel any community resistance toward it?

CHAIRMAN CARAS: The question for Bob Blais is what does he do for media advertising, does he have a formula for how many dollars, and what is the response from the community?

MR. BLAIS: No, we do no media advertising whatsoever except in the local yearbook or in the Chamber of Commerce literature. Very little of our dollar is allocated to advertising.

FROM THE FLOOR: Does Jules advertise the opening of a new store?

MR. MILLMAN: This is a very interesting question. If we are opening the store the same day that the mall is having a grand opening, we do no advertising, the reason being that when a new mall opens -- for instance, one of our landlords, the Butler-Symond Company hires Ed McMahon to do the grand opening of the mall. The mall splashes the radio, the TV, the newspapers, we are

opening such-and-such a mall, Ed McMahon is going to be there, and virtually everyone from the city tries to come out and look at the mall. They canvass every corner of the mall, so we don't advertise.

However, if we sign a lease after the mall grand opening and we go in after the mall is open, then we do heavy advertising on the local rock station for approximately two weeks, just to let everybody in town know that we are there.

CHAIRMAN CARAS: We have heard of another thing that some smaller towns, not talking about Chicago and New York and New Orleans but some of the smaller towns have had very good luck working with the school newspapers. If you have got an urban strip or mall arcade, advertise in the student newspaper, either helping with the kids, or I heard of one fellow who did it fairly successfully, just bring in a report card with a couple of A's on it and play a couple of games for nothing, and he manages to let the guidance counselors know. His attitude is let's attract the superior kids.

I think another interesting thing is that with the -- and this is thanks to Atari and thanks to many of the solid state manufacturers and we will see more and more of this -- with the strengthening of these very cerebral, brainy type TV games, and I am talking of a game like a Breakout, like Aramtrak Trivia, like the quiz machines and so forth, where you are getting a type of game that does not necessarily require more intelligence but that attracts a different kind of guy. It elevates the class of people who will come to your arcade and the whole image of the industry. I think it is good for all of us.

I started with one assistant vice-president of a bank last year when he came to me through a friend and wanted to get a used TV game, and I think I have covered 14 vice-presidents of that same bank. The bankers were knocking on the door. So-and-so told me I could get a TV game for my house here. All of a sudden we have 14 assistant vice-presidents of banks who would not think of saying a bad word about amusement equipment; they have got it in their own playrooms.

I would like to make three very brief announcements, and we will go on if you like.

One, if you would fill out that blue card, if you have one, we would appreciate it.

Two, and this is a plug, there are two different issues of Replay magazine up front and we would invite you to take them. We think they are super.

Three, at the ladies' tea, Dr. Joyce Brothers was unable to come and Virginia Graham, whom I understand is better, is going to be there, and the announcement says that because of limited seating and high ticket sales, tickets for the ladies' tea must be purchased prior to 6:30 this evening. They will not be sold at the door. They may be purchased for the remainder of this afternoon at the IAAPA registration counter right out here at the Rivergate and between 5:00 and 6:30 p.m. they have them in

Room 1633 at the Marriott. How many tickets have you got left, Naomi? Three. Three more available up in front of the room.

Are there any more questions that you would like to address to these people?

FROM THE FLOOR: I haven't heard anything about food in arcades.

CHAIRMAN CARAS: Are you talking about the selling of food or the consumption of food?

FROM THE FLOOR: The selling of food.

CHAIRMAN CARAS: The question from this gentleman, what about the selling of food in an arcade. What is your experience, Hank.

MR. GRANT: I don't approve.

CHAIRMAN CARAS: You do not approve. You don't sell food in any of your arcades. Do you sell, for instance, a canned beverage if a kid is thirsty? No. Allan, what are they doing in the Pennsylvania area?

MR. BRUCK: Most of the game rooms prohibit, just as Jules does, food and drink on the premises.

CHAIRMAN CARAS: They prohibit food and drink.

MR. BRUCK: It seems to be a good public relations thing. No smoking, no food, no drinks.

CHAIRMAN CARAS: No smoking, no food, no drink, no bare feet.

MR. BRUCK: No tee shirts.

CHAIRMAN CARAS: No tee shirts, Bob, what is your experience in the arcade?

MR. BLAIS: We sell food and my people eat food in the arcade and we just balance the income from the small area we use as to what the return would be with arcades.

CHAIRMAN CARAS: Do you use vending machines or a snackbar?

MR. BLAIS: We have this fast food snackbar operation.

CHAIRMAN CARAS: Fast food at a snackbar. Do you have an area or do you mind if they walk around with ketchup and mustard on top of a game?

MR. BLAIS: No, we don't sell anything like that. Just items that are not a problem. For instance, we don't sell the floss, for obvious reasons, but we do sell the hot pretzels, ice cream, popcorn and drinks.

CHAIRMAN CARAS: But you don't get into meat products and sandwiches and that stuff. Strictly fast food, munchy type things, over the counter.

What about you, Jules?

MR. MILLMAN: All of our stores right now are primarily all located in enclosed shopping malls. We do not sell any food and we do not allow anyone to bring even a Coke inside our store. The reason for doing this is it makes a much cleaner looking type of operation. Second, there is food all over the enclosed mall. Usually we are right next door to it. However, when we open up some of these new large locations which are free-standing, we will probably have a food concession in it, where we will simply sell in a contained area. The reason for this is if you are in an area where you have a large arcade and there is no food around you, you would not want the people to leave the arcade to go three blocks away to get or eat food, but in the mall we don't need it.

CHAIRMAN CARAS: So when you go into a 20,000-foot arcade where you have bumper cars and possibly other types --

MR. MILLMAN: If we were free-standing and there was no food adjacent to the building, connected, I think I would have it.

CHAIRMAN CARAS: In other words, you believe in using food to keep people happy and satisfied in the arcade atmosphere longer.

MR. MILLMAN: Right, but in the malls we don't need it.

CHAIRMAN CARAS: Bob, do you look upon it as a money-making enterprise?

MR. BLAIS: We do, again depending upon the amount of space that your operation is using as compared to what arcade pieces might do in that location.

CHAIRMAN CARAS: In other words, you are just doing a square foot analysis like you would with any other --

MR. BLAIS: What we feel like is that it does keep the people there. Obviously after a little while the youngster is tugging at his mother or father for a drink or a Coke or providing popcorn, and if we can give it to them there and keep them in the arcade, this is what we want to do.

CHAIRMAN CARAS: Jules, in that operations manual you really are going to send to me in ten years, are you going to allow them to walk around with the food when they purchase it in your bigger operations, or will you have a restricted area for food?

MR. MILLMAN: We are working on it.

CHAIRMAN CARAS: That is in the operations manual ten years away.

Any other questions?

FROM THE FLOOR: I would like to ask the mayor. We have a lot of problems with food because when they buy food on the outside at the beach, what problems do you have with spillage of drinks and ice cream and stuff on your machines?

MR. BLAIS: Well, I can't say it isn't a problem except that we use the roving change men. We tell them what to look for and we use a lot of them and we tell them to be very strict and we have, of course, a lot of receptacles around, available, and I think it is just something that you have to control. It is another problem that you have to put up with if you want that particular thing.

CHAIRMAN CARAS: It is your own policing then. You have got an extra policing problem but you think it is worth it.

A gentleman says that he is somewhat offended, in Canada, by the fact that so many different manufacturers making so many different games, the colors get garish and everything clashes and they are painting everything white, I think an arcade kind of looks like an arcade, it is a fun place to do. Hospital rooms are all white. I don't know if I could agree with you.

MR. GRANT: We tried it.

CHAIRMAN CARAS: Hank Grant in Belgium tried it. What happened, Hank?

MR. GRANT: I had a whole blue arcade, blue ceiling, blue floor, blue walls and all the machines were blue, now in about three months I went back to the old kind.

MR. KEENAN: We have looked at that problem several times, as a matter of fact, and I hope no one will be insulted, but we have always talked about the games as to whether they have the Chicago Coin look or the cocktail lounge look, and we have made games both ways. In fact, some games we made two versions of. The game Tank we made a very big, garish cabinet that was designed for the arcade industry, and we made a very small woodgrain cabinet that was designed for taverns. The only place that we really have a concern is the country of Sweden, which happens to be outside of the United States our largest market, and in Sweden they have the same feeling that the gentleman does. They want cabinets that are very plain, very discreet and small.

You may have noticed on our stand we have these large kiosks which were designed for France, and we have been using them now on malls throughout the country but it is to make the games more pleasant looking.

But I also go along with Marshall that in an arcade, particularly a seashore resort kind of concern where there are a lot of little kids and they are looking for visual excitement as well as for the games they play, and I think there is a place for both kinds of games, the garish games and the games that are toned down, and you have to decide really what kind of traffic is going to be coming through your location.

CHAIRMAN CARAS: We have seen the problem handled by somebody else who is confronted with your quandary but has handled it differently, and his attitude was that the games are exciting, there is human engineering, and there is a certain amount of color and excitement that is inherent in the game. So, what he has attempted to do is build an arcade and use decor that will accept

multiple colors against a floor, a wall, a ceiling and fixtures that tend to accept the multiplicity of colors and accept the excitement without fighting with them.

You might ask your architect to see if he can do some color engineering and build a building that will take many colors, rather than building a building or building a room that will only take white. It is a human engineering problem. Some of your space design people may even be better than architects because they think this way precisely.

FROM THE FLOOR: I would like to ask Jules, how do you control money in an operation.

CHAIRMAN CARAS: I can answer that for Jules; his wife writes all the checks!

The question was, what do you do for cash control, Jules; how do you control money.

MR. MILLMAN: Well, there are a lot of ways to do it but there is no foolproof method. All we can do in our type of business really is try to keep honest people honest and make it hard for people to steal.

In my first arcade that I opened I was the attendant, the bookkeeper, the mechanic, I did everything, and all the ways that there are to steal I know about because I thought about them in my mind, knowing that someday I would be delegating this to other people.

I find it best not to tamper with the machines, not to try and put on extra duty super-duper meters that are going to cost you \$100, because we have a hard enough time making the machines work when we leave them alone, let alone putting other gadgets on them. What we try to do is, one, we do take meter readings. We have all of our meters wired to count coins, not to count plays. We also rely very heavily on polygraph tests where we can give them, especially pre-employment, to get honest people hired, and we also give polygraph tests unannounced to all of our employees anytime.

We also do such things as going into our arcades. Our arcades are collected on a specific day at a specific time. We will sometimes go into our arcade the night before a collection, precount all the machines after the manager leaves and dump all the money back, and if any machine is so much as a dime off, well, then there is a problem.

These are just some of the ways to fight the problem.

CHAIRMAN CARAS: Thank you, Jules. When you hire an employee, do you tell him that he may be required to take a polygraph?

MR. MILLMAN: We tell him before he fills out the application.

CHAIRMAN CARAS: This is legal under the government fair employment practices?

MR. MILLMAN: It is legal everywhere, every state that we are operating in except Minnesota. There is a trend to make them illegal in a lot of states.

CHAIRMAN CARAS: Right. But you don't believe in fancy meters, you believe in just metering. Do you double meter?

MR. MILLMAN: Sometimes.

CHAIRMAN CARAS: A lot of people double meter, which gives you a game count and a dollar count. This accomplishes two things, especially in flippers. It tells you the percentage of free play, so that you can percentage your games to give the appropriate amount of free play, and it also gives you a cash control and you sort of get a feel the way the meters are going.

Are there any other questions?

FROM THE FLOOR: What do you pay an average arcade operator for your manager?

MR. MILLMAN: This really varies all over the country. We don't have any set rate. In the East Coast we will pay a lot more than the Midwest. You have to sort of feel out what the area is and what other managers in other businesses are getting.

CHAIRMAN CARAS: Are there any other questions? Yes, sir.

FROM THE FLOOR: Is anybody having any trouble with air hockey? You know, the disc leaving the playing surface.

CHAIRMAN CARAS: How many air hockeys did Banner Specialties sell three years ago?

MR. BRUCK: We were number one in the country.

CHAIRMAN CARAS: Number one in the country, in the thousands, and we rapidly found out that it was part of a new sport, the flying puck, so in many arcades they put them in an area and segregated them, used all sorts of decor, with fish netting, with tennis netting, scrims, all sorts of things. There were pucks flying, yes. Everybody all over the country had trouble with pucks flying. A lot of people went to soft pucks and they just didn't like them. It is part of the sport.

MR. BRUCK: There was a manufacturer's liability insurance coverage available and there is no doubt that the puck will leave the playing surface or the goalie will leave the player's hand, and it did cause some problems, but the incident of problem was very limited. I think the biggest concern was with the age of the player. The youngest kids tended to put their fingers on the play field and get hit by a puck or something like that, but nothing serious really in the overall picture.

CHAIRMAN CARAS: The workshop was scheduled to end at 3:30. We are enjoying it. We will stay a few more minutes if you wish. Do you have a question, sir?

FROM THE FLOOR: No, I would like to make a statement about the air hockey puck leaving the table. If you find that it is an extreme problem where the puck is leaving the table quite frequently, check your goalie. We have found that the goalie has a tendency to wear a little along the base edge.

CHAIRMAN CARAS: Right, the control of the goalie itself and also keeping your pucks themselves in good shape will reduce this somewhat. Thank you, sir.

Ladies and gentlemen, many thanks to Joe Keenan, Allan Bruck, Hank Grant, Bob Blais and Jules Millman. We have enjoyed it. Please take some of these magazines. There are two issues up here.

.. The Arcade Workshop adjourned at 4:00 p.m. ..

EMPLOYEE WORKSHOP

FRIDAY, NOVEMBER 19, 1976

ROOMS 4 and 5 - RIVERGATE

The Employee Workshop convened at 1:30 P.M., Mr. Willard M. Masterson, Dandilion Park, Muskego, WI, presiding.

CHAIRMAN WILLARD M. MASTERSON: We will start the meeting, please. I am Bill Masterson from Muskego, Wisconsin, and welcome to the Employee's Workshop.

We titled it, "You Can't Do Without 'Em," and I guess that's about right. The Employee's Workshop is a very interesting part of the program because we all have problems with employees and we lined up some real good speakers.

We have a young staff here. I was talking to the young people that we have here on the platform at lunch this noon and said that Archie Bunker and I had won the big war long before they were born. This shows that the future of the amusement park business is in good hands.

So, first we're going to have a young personnel director from Riverside Park, New England's largest amusement park. I read it right on the paper here and he's going to give us the personnel orientation that they developed at Riverside. And, by the way, if any of you were here last year you know we got into a little hassle about who to hire. We said never touch anybody with a psychology or a philosophy major. Guess what? Irv, from Springfield College, Riverside Park, give us a shot.

"Personnel Orientation"

by

Irv Potter, Riverside Park, Agawam, MA

MR. IRV POTTER: Thank you very much, Bill. When a new employee is hired there are three main objectives necessary to complete that employee's orientation. These three objectives are information, explanation, and motivation.

You, the employer, must tell a new employee what your company is all about and what your company stands for. When some people think of amusement parks they expect us to come out with three heads and six arms looking something like Lon Chaney played in a horror movie. It's your job to tell the new employee that the amusement park business is not a freak show but a successful business operated by successful business-like people who expect a business-like performance from their employees.

Secondly, you must explain to the new employee what is expected of him. You can't go up to an employee and reprimand him for not having his hair cut or not wearing a proper uniform or not operating a ride properly if you didn't tell him what to do before he started working. Otherwise, he's going to tell you: Well, you didn't tell me what I was supposed to do so why are you yelling at me. It's your job to make sure he knows what to do. If you don't, you're going to have to do a whole lot of ground work to regain that employee's confidence in you. Do it right the first time.

At Riverside we show a new employee a slide show that explains to him what we expect. Then that employee is taken to his assigned location by his supervisor. He is instructed in the proper operation of the ride, the game stand or the food stand. By the supervisor instructing a new employee, the veteran employee, who knows all the shortcuts, will perform as he should. That new employee can be a check and balance for you. It helps the veteran employee to work honestly because new employees are given to say: Well, that's not how the supervisor told me how to do it. That's not how the slide show said to do it. It said to do the thing this way. You have to be sure to explain to the employee exactly what you want.

Finally, you must motivate your employee to please your customers. If the employee cannot keep your customer satisfied then you just lost a part of your business, because 90 per cent of the employees at Riverside are college students. We designed a slide show to appeal to college people. It has upbeat music, a script designed to tell the employee that Riverside is an established business and that we intend to please our customers and we intend to keep them happy.

In our surveys we find that 99 per cent of our customers are satisfied and that the park personnel has been courteous to them. These results are what we are all about. I've brought our orientation show with me to give you an idea of what you can do for your new employee. The slide show lasts about 9 minutes. This show was a kind of an evolution of a series of slide shows starting with a 45-minute relic that should have been "Everything You Wanted to Know About Riverside But Were Afraid to Ask." And in that show we included everything from how to operate a rollercoaster, to the three buttons pushed to operate a flasher, to how long to cook a hamburger on each side. The next year we went from a 45-minute production to about 25 minutes and that was still

too long. In 1975 we took another approach and wrote a new orientation show with the idea that "Our Guests' Satisfaction Is Up To You, The New Employee." That show lasted about 15 minutes. It was a step in the right direction, but still not what we wanted. Then last year, after seeing Jim Conklin's slide shows, we asked him to give us a hand in putting an orientation show together. In December we went up to Toronto, got the script written and recorded and in February we put the pictures together and put the finished show together. What you will see is a culmination of about five years of effort. The show was designed to be put on in a completely dark room. We designed an orientation trailer with no windows and one door and it's completely dark in there. So if we show the show and some light gets in you'll have to excuse us from that.

The first part of the show is a computer readout. You'll see on the screen a computer spewing out statistics and the voice is supposed to sound like the computer in "Space Odyssey" -- whatever. The show gives an impression to a new employee that Riverside is big time and that we do things properly and we keep our guests happy.

If we can have the lights we'll show you that slide show now.

(Whereupon, there was a film presentation.)

MR. MASTERSON: Do you have any questions that we can ask Irv?

Yes, please, would you repeat your name for the record.

MR. LOUIS COOPER (LIBERTYLAND, MEMPHIS): You said, I believe, that you issued a uniform to the employee. Is this uniform taken off the property and is it their responsibility to keep it clean or do they turn it in and put it on when they get there, or what?

MR. POTTER: No, it's their responsibility for -- the question was: When we give an employee his uniform, is he responsible for it for the whole summer or does he turn it in when he goes home at night. At Riverside they are responsible for the uniform for the entire summer. As you saw in the slide show the uniform consists of a shirt, we give them two shirts, and they get a raincoat and the girls get a smock that fits over anything. So they take it home and are responsible for it and return it at the end of the season.

FROM THE FLOOR: On your bonus badges, if an employee comes in and asks for them do you give them to his whole family or anybody that is with him?

MR. POTTER: We restrict bonus badges one per month to an employee and his immediate family. That's about the best that we can do.

FROM THE FLOOR: Do you allow your employees to wear jeans?

MR. POTTER: The question was: Do we allow our employees to wear jeans? And we don't. They are allowed to wear slacks of

any nature except dungarees. The reason is because some people will wear neat looking dungarees and some people will wear dungarees with patches all over them and it really looks lousy. You have to draw the line someplace, so we just say no dungarees at all.

FROM THE FLOOR: Just what does the bonus badge allow?

MR. POTTER: The bonus badge allows everybody to go on all the rides as many times as they want and to see all the shows.

FROM THE FLOOR: How many times do you show this to the employees? Do you have them in a set group and do you show it to them as employees or within the department, or what?

MR. POTTER: The employees see this slide show before they go to work. We have a meeting of the employees about -- during the week of all the employees that are going to come back for their second year or more and they all see the slide show in a facility that we have at the park called The Dome. And then whenever a new employee is hired he sees the slide show. There's a difference between an employee who hasn't seen the slide show and who might have worked there for a year and couldn't make the first meeting and somebody who has. You can tell it right off the bat. So everybody sees the slide show.

FROM THE FLOOR: Will you explain the ID tag arrangement. How do you work that?

MR. POTTER: Our ID tag is like a photograph driver's license and they get that as soon as they punch in the first day. They see the slide show, they get a uniform, and they go to the ID room and get a photo ID taken and it's given to them right there. They have to show that to get into the park at the employee's entrance and to receive their paycheck each day.

FROM THE FLOOR: Do you use polygraphs and if you do, do you have a parental waiver?

MR. POTTER: No, we don't use a polygraph.

FROM THE FLOOR: Do you use peer group supervision?

MR. POTTER: We use, pretty much, peer group supervision because 90 per cent of our workers are college students and we draw yearly from our veteran employees to be supervisors; they end up being like a junior or a senior in college and it's pretty much a peer of the freshman and sophomores.

FROM THE FLOOR: What do you do when you get into the departments, you know, like games or food or rides or merchandise? What sort of orientation do you have?

MR. POTTER: The Games Department has a booklet that they give to each new employee after they have seen the slide show. They are taken to the game by their supervisor and shown how to run that. The Rides Department, the ride supervisor in that area will take

the new employee to that ride or the ride foreman if it's a rollercoaster or the wildcat or the skyride.

FROM THE FLOOR: Obviously the slide presentation seems to be very important. Do you think it would be advantageous to have more than one slide presentation? Of course, different -- maybe one at the beginning and then, of course, sometime as you go along employees tend to get set in ways and maybe a second slide presentation, a little more progressive or whatever. Would that be advantageous in your opinion?

MR. POTTER: We have shown this slide show to an employee once at the beginning of the season and if we felt that he needed to see a slide show again then we'll show him this slide show again. I don't think that you can really get too much more progressive or anything like that to get any more out of an employee. If he's not going to work out for you then he's not going to work out for you no matter what kind of a slide show he sees..

FROM THE FLOOR: How does the barber shop idea work out?

MR. POTTER: The barber shop is the best thing that we've done in a long time. We don't make the kids get their hair cut there. They can if they want to and they do it on our time. When they have a break they sign up and we have a sign up sheet and the barber comes in on Monday and he'll work from 1:00 until 8:00 at night and will do 30 to 40 haircuts a day. So it has really worked out for us well.

FROM THE FLOOR: How do you enforce it?

MR. POTTER: We tell kids if they have to get their hair cut to get their hair cut, but we have found that most people will get their hair cut anyway because they like the way the barber cuts their hair, so it's not too much of a problem for us. Some people are but as a rule it's no major problem at all.

FROM THE FLOOR: What's the rate between young men employees and young women employees?

MR. POTTER: We hire about 70 per cent female employees and about 30 per cent male employees. We find that female employees are -- take instruction a lot easier and have a better appearance and are more dependable than the male employees.

FROM THE FLOOR: Are you at liberty to say, to give us any idea as to what kind of wages you pay? Are there any bonus plans?

MR. POTTER: We don't have a bonus plan and we will pay the Massachusetts State minimum wage which is \$2.30 an hour.

One more question.

FROM THE FLOOR: Mr. Potter, do all your employees start at the minimum wage scale?

MR. POTTER: Yes, everybody starts at \$2.30 an hour. Yes, they all start at that. The supervisors don't start at \$2.30 an hour

but everybody else does.

Thank you.

CHAIRMAN MASTERSON: Thanks, Irv.

Well done. I don't know about this thing, but when you look up here and look at this handsome panel and then you tell us that the women -- you hire the women because they are better looking, I don't know about you.

Ladies and gentlemen, our next speaker is from Washington, D.C., Counsel to the International Association. He's a graduate of Boston College and the Georgetown University School of Law. He's a practicing attorney in Washington, D.C. since 1950. He has served as Special Assistant Alternate to the U.S. Secretary of Labor and a member of the President's Pay Board, and a member of the Federal Services Impasse -- now, I want to give you Albert L. McDermott, our attorney, who is going to give us a lot of points.

"Recent Federal Government Matters Affecting
Employment in Outdoor Amusement Facilities"

by

Albert L. McDermott, McDermott & Russell,
Washington, DC

MR. ALBERT L. McDERMOTT: Thank you, Bill. Bill, when we were having lunch today he was talking about the young fellows on the panel and they were pretty young, but I had to listen to how he saved us in World War II and I was, you know, active in those days also.

Before getting into some items of, maybe I should say personnel policies, especially the Federal Labor Law insofar as wages and hours are concerned, I would like to, in the time allotted to me try to give you a little picture of some of the problems that we see, this is your Governmental Affairs Committee headed by Joe Malec and his particular people on that committee plus your officers. We had a meeting, an informal meeting this morning and I went over with them some of the items that looked to me as to be on the horizon in the next couple of years. And it might shatter you a little bit to think about them. Hopefully, the President-elect will instill a new bit of energy into the economic conditions in our country as we know them now and perhaps the economy will get that stimulus, hopefully it will. And that's on the plus side. But when you look at everything else then it really would give you a nightmare.

And as you know, the federal government today is, if you're a corporate body, the federal government sits on your corporate board and if you're in a partnership or an entrepreneur the federal government is your silent partner. The only problem is that if you don't pay attention to him he is no longer your silent partner, he becomes a very vocal partner. And so you have to be acquainted with what the federal government is thinking today in order that you can guide your property along the rightful path.

Now the last elections will return an overwhelming Democratic majority to the United States Congress on January 4th. They're going to meet on January 4th, not too far away. The Democratic majority in the U.S. House of Representatives will outnumber the Republican minority by more than two to one. In the U.S. Senate the Democrats will outnumber the Republicans 61 to 38 with one independent, Senator Harry Byrd of Virginia. Senator Byrd will vote with the Democratic majority on procedural matters.

The November elections also returned the Democratic Party to the control of the White House and the leadership of the sprawling Executive Branch of the federal government. For the first time in eight years one party will control the Executive and Legislative Branches of the government.

Government by veto will now be the exception and no longer the rule. The next Congress will be called the 95th Congress, and it will not offer any material differences from the last one, the 95th Congress.

I think it's important to remember that the United States labor movement had control in the last Congress but was thwarted in many of its efforts by the Presidential veto or by the threat of a veto. This should not be the case in the 95th Congress. So we can expect that Congress, in January, will begin to set in motion the machinery to pass a great deal of legislation supported by a lot of labor, consumer and minority groups. The extent and the scope of the legislation will depend on President-elect Carter. His positions on a number of items is not fully clear as yet but there are some expressions of personal opinion plus statements in the Democratic platform which indicate that priority will be given to, one, the creation of new jobs and this is the point of stimulation to the economy which should help. Secondly, an increase in the minimum wage with possible built-in escalator provisions for future years. Third, an energy program which could restore the proposal to ban the sale of gasoline on weekends. Four, greater protection of the environment with the threat of federal control over the building of new facilities and the expansion of existing ones. Five, the establishment of an agency designed to protect consumers from unfair treatment by the business community. Six, greater consumer representation on federal regulatory agencies that control business. Seven, increased enforcement of existing labor laws and equal opportunity laws. Eight, tax reform legislation including, of course, possible tax cuts but also restrictions on expense account spending.

I think the business community and especially your Governmental Affairs Committee has its job cut out for it in the next few years. Your Governmental Affairs will have to expand more time and energy than ever before in its effort to protect our industry from adverse federal legislation and rules and regulations.

Let me highlight some of the problems which I've enunciated in a little greater detail and at the same time point out a couple of items that passed the last Congress that will have an impact upon you. I'm going to let the minimum wage go to the last because that's always a very pressing problem. But let me talk

just a second about this creation of this job increase which I think is a good idea, but the question remains as to whether or not it will be public service type jobs or stimulating the business community so that more jobs can be offered those who are now unemployed.

It appears that at this moment as some kind of a form of a Humphrey-Hawkins Bill will pass. Just what form, of course, it's too early to say. But your Governmental Affairs Committee is conscious and alert to the fact that one of the earlier proposals that should have expanded jobs by this Humphrey-Hawkins approach provided for a prevailing minimum wage.

Now I don't think that -- I think most of you understand what that means. In other words, it's not a minimum wage, it's a prevailing wage. So anyone who is at the minimum would be caught in a bind if legislation with that type of proposal in it were to pass because what your government would be doing would be affording job opportunities to the unemployed some of whom cannot find jobs now, some of whom are unwilling to take jobs, but they would be providing them job opportunities in excess of the minimum wage.

The prevailing wage, you know, in an area could include the high cost of construction workers and that's pretty high in a lot of areas. But that's what the prevailing wage is, they go around and measure the area, what the prevailing wage is in the area and then pay that individual the prevailing wage.

We're alert to this and hopefully, if and when Humphrey-Hawkins should pass, we would hopefully be successful in not having that type of provision contained in the bill.

Let me talk about energy, if you will, for a moment because I think energy is something that is still with us. In fact, I should say an energy shortage is still with us. We continue to import more oil than we did prior to the Arab oil embargo. There is no question that another shortage could substantially injure the recreation and tourist industries.

Congress in 1975, just a year ago, passed legislation and President Ford signed the bill which required him, among other things, to submit to Congress rationing and conservation contingency plans. In May of this year the Federal Energy Administration proposed specific contingency plans for both rationing and conservation. This conservation plan which was proposed by the Federal Energy Administration included a proposal which would close filling stations from Friday noon until Sunday midnight. Your association protested the proposed weekend closing which appeared to clearly single out the recreation and tourist industries as the energy culprit and impose severe restrictions on our industry prior to any imposition of a rationing plan. We were caught in the conservation part of that proposal and the rationing plan would only go into effect if the conservation plan failed. But there was no other industry other than recreation and tourist that was going to suffer extreme damage by the implementation of that conservation plan.

Joe Malec, the Chairman of your Governmental Affairs Committee, protested this proposal and I also contacted a number of my friends in the White House at that time, and they are still there, and the White House, believe it or not, and not the Federal Energy Administration but the White House held up -- held up that proposal.

Now, granted I don't want to say it was politics, but timing is very important in Washington and, of course, this proposal was sent to the White House during the beginning, I should say, towards the beginning of the election campaign. So the pressures that were brought to bear in the White House pigeonholed that conservation plan; but it's not dead, it's still alive. And, frankly, ladies and gentlemen, I am not sure what the final outcome will be. I'm hopeful that this present administration prior to its demise on January 20th will not resurrect the plan and send it to Congress.

I'm equally hopeful that President-elect Carter will have it revised, revamped and restudied. But I can tell you this, that those people who helped draft that plan in the Federal Energy Administration will remain in the new administration. Bureaucracy has a way of surviving, and the top people, of course, will go but the main people, those who formulate these plans initially, will survive. So Mr. Carter will have this plan to consider and I am very, very concerned about his thinking. I can only tell you here this afternoon that the President-elect is known to favor conservation by means of regulation and that concerns and disturbs me, but I can not predict what his action will be.

I also want to talk to you about consumerism for a moment because the consumer -- we are all consumers -- but you'd never believe it if you listened to a politician. It looks as though the business community doesn't know what a consumer is and until we get that story across that we are also consumers we're going to have a hard row to hoe.

You all know Ralph Nader, well, he's been pushing a consumer protection agency for years and there's a very good likelihood that this next Congress will pass legislation establishing just that.

Now in recent years the Congress passed it, actually, the House and Senate passed the bill but the President threatened to veto it and in this instance there were not enough of votes to override, so the final version never reached the President's desk. But it looks likely now that there is an excellent change that -- although Mr. Carter is strongly in favor of reorganizing the government and streamlining the government, on one hand; he is very sympathetic to Mr. Ralph Nader's approach for the establishment of a new consumer agency on the other.

Also, I can tell you that the President-elect is expected to put more consumer oriented individuals on the various regulatory agencies of the federal government, which agencies govern the business community.

So, I think that gives you a little picture of some of the things that might be in the offing. I do want to tell you that we are continuing to work very closely with DATO and the American Hotel and Motel Association on the promotion of travel. There's a couple of studies going now -- are now underway. One is how best to promote domestic travel and there's a meeting going on next Monday morning on that particular score.

Also Senator Inouye of the Senate Commerce Committee has his own study and that study is supposed to determine what the proper role of the federal government should be in the promotion of all types of travel.

But this is a good omen because it does stir up the bushes, as I like to say, and as a result of the activity of these groups there will be more and more people promoting travel and the promotion of travel can only help your business.

Now let me touch upon a couple of other things that passed last year and then I will go to the federal wage and hour law. Last year the Congress did pass a tax reform act which, fortunately, it eliminated taxes on association trade shows. That's something that we all are attending today and perhaps attend at least on an annual basis. Where these trade shows' activities do stimulate interest in and demand for the trade association's services or related products -- the Congress, last year, also extended the current income tax withholding and estimated tax rates at the current levels. It extended a 10 per cent investment tax credit. It provided an investment credit for used property up to \$100,000 through 1980. As I indicated earlier a further tax cut is possible, depending on the condition of the economy and that will depend, I suppose, on when Mr. Carter looks at the December figure whether or not -- which he won't get until January -- whether or not he shall move ahead with a further tax cut.

But I did caution and mention to you that those of you who travel on expense accounts, and I suppose there are very few in this room who are not, but there is a real danger that some limitations will be placed on expense account spending unless we get greater support in our efforts in Washington from the business community. But, of course, the beginning of it and I say only the beginning is to restrict the deductibility of first-class fares. But there's also talk of restricting business luncheons. In fact, President-elect Carter is known to have said that he didn't understand why a businessman could take somebody else to lunch and write it off as a business expense, and he used the parallel and said when a truckdriver has to carry his own lunch. So at least it's food for thought and it gives you an idea that the days ahead on the Washington scene for those of us who represent business, are not going to be easy ones.

I also want to mention that last year the Congress did increase your unemployment taxes and for those of you who are interested in that area the taxable wage base under the unemployment compensation system will be increased from its present \$4,200 to \$6,000 on January, 1978, not 1977. However, the tax rate itself

goes up in January, 1977, from 5/10ths of a per cent to 7/10ths of a per cent.

Now defeated last year were proposals which call for minimum federal benefit standards, extending the supplemental benefits, and further liberalizing the whole system. These types of amendments may well be resurrected in the next 95th Congress.

Let me talk a little bit about the minimum wage legislation. That's the only good news we have, I guess. I saw a "Good News" and "Bad News" up there on that slide and all I could think of was: Why are they putting up the bad news? I carry it all, and I pretty much do. But I have a little bit of good news and that's the federal wage and hour law. Again, the seasonal exemption for amusement parks and recreational establishments stayed in the law. Now, of course, you'll say, it stayed in the law, but there weren't any amendments to it. Well, that's true. But amendments were kicking around and that wasn't until September that Congress decided that it would not move ahead with that legislation. The reasons were obvious, the votes weren't there.

Fortunately, however, I can say that as of last year the exemption for seasonal amusement parks and recreational establishments would have stayed in that bill regardless of how they would have increased the minimum and taken away some of the other provisions. You would have maintained your exemption. I cannot predict here today what the results will be, but we're going to check in early January to make certain that those leaders who do have something to say about labor legislation, to make certain that they're not going to touch that season exemption because if they do we are going to get out a real alert to you. We're going to get out a real alert so you scream and holler and you'd better get busy.

But let me recap the legislation for you now and the law as it presently stands because as I represent you from year to year I begin to realize that there are many of you who don't really understand the federal law as of today. Before telling you about it today, let me tell you what you might expect. You can expect \$3.00, easily, with this Congress coming in. The unions are going to insist on a \$3.00 minimum, at least. It might be higher probably. They're going to meet in Miami, I suppose, in January as they do, the unions, and they then get together and have a couple of big parties and decide they had better go for \$3.50. So you never know what's going to come out of Miami, but anyway it's at least \$3.00 and it's probably going to go up.

So this is what, those of you who are now covered by the federal law, can look forward to. And believe me there are a lot of you covered. If you do not meet that seasonal exemption right now you'll have to be paying \$2.30 an hour, time and a half after 40 hours in most instances. And even those of you who are not covered, who are exempt right now, are under certain provisions -- certain provisions in that Federal Wage and Hour Law. For example, you cannot use your employees in construction work activities and still classify them as being employed by an amusement park or recreational establishment. You see that exemption runs to that

--those simple terms -- employed by a recreational or amusement park establishment -- singular. It doesn't say "establishments," "establishment." So as long as that individual is working for that one establishment doing the -- doing the work that really goes into an amusement park or recreation establishment, and you meet that seasonal test, then that employee is exempt. But the reason I'm narrowing my conversation at this stage is to point out to you that even though you are a seasonal operator you may still have people who come under the Federal Wage and Hour Law. So remember that little narrow test.

All right. Now, suppose you have someone doing construction work. Not maintenance, now, this is construction work. Not maintenance. If they are doing construction work they come under the construction provision of the law, construction workers provision, and they are entitled to the minimum wage and they are entitled to overtime. The child labor provisions of the law apply across the board, so you have to meet the federal test. You all know that there's a case pending now of a group of people who are operating rides and the Labor Department's interpretation is that if an individual who operates a hydraulic lift of any kind including a ride type lift is covered under the child labor provision so that individual would have to be 18 because hydraulic -- the use of operating hydraulic lifts is one of those occupations that someone less than 18 cannot do. So, in other words, even though you are not covered now by the Federal Wage and House Law here is another instance that you're covered by the child labor provisions of the Federal Wage and Hour Law.

A third provision, I guess, would be in the case of our -- of the individual who works for more than one establishment. I spell that out, especially, I went over it. The exemption for that seasonal employee runs to an employee employed by a (singular) amusement park premises or that's working in accounting or that is doing anything more than for one establishment, you cannot hide under the rug and say that employee is employed by a singular amusement park or recreational establishment.

There's an old saying in the law that he's a central office type employee. But more importantly, if you really want to know the reason for it is that when you got your exemption that exemption ran only to that individual who was employed by an amusement park or recreational establishment.

One further item, equal pay. Now, generally speaking if you are under the seasonal exemption you wouldn't have any problem again except in the equal pay classification. You cannot discriminate. If people are performing substantially similar work you cannot discriminate based on sex. So if you have a man who is doing roughly what a lady is doing and you're paying the man more, then even though you are exempt generally speaking, your employees are generally exempt, you had better review. You had better review that classification.

So these are some of the highlights of the existing law and so it bears my point out that many in the amusement park and recreational industry are covered, they are covered across the

board. There are many who are exempt because of that seasonal exemption, but even those who are exempt might find that some of their employees are covered by the law.

Well, I'm hoping that in the next couple of years we'll continue to retain that seasonal exemption and they won't carve it up any more than they have. But what you have to realize is that interpretations of the law are just as important as the Congress that writes the law itself. And we've got many interpretations and we've got some favorable ones, but as you can see right now there are a few unfavorable ones also.

For those of you who are covered, now I'm talking not to the seasonal operator, I'm talking to the big operator who doesn't meet the seasonal exemption, there are many, many facets of the law and we're fairly knowledgeable about them that may help you. For example, if you are covered and you're running a restaurant then it's possible that you can take a tip credit so that if you are required to pay the employee \$2.20 an hour now or \$2.30 an hour, then you can take up the 50 per cent of that applicable minimum wage and only pay the employee half the minimum wage. But again I would have to alert you to the fact that the burden is upon you to prove that the individual got that amount. And that's pretty hard to do and we all know that. But if an employee came in and contested it, then you would have to show the Labor Department some evidence, some evidence based on how you determined that you were entitled to take up to 50 per cent as a credit towards the minimum wage. You can also take a credit for the cost of the meals which you provide your employees.

I'm just highlighting these things to tell those of you who are covered that there are many interpretations of the law and we'd be happy to try to answer them for you, or if you will write to me in Washington. The one caution I want to give you, and you probably gathered it, and I'm speaking like a lawyer I suppose, and that's never too clear, when you speak like a lawyer, but the one thing that we have to have at all times when you ask us for an opinion is we have to have all the facts because it's only on the facts that we can give you a fairly good concrete answer.

Thank you.

CHAIRMAN MASTERSON: Somebody had a question.

FROM THE FLOOR: On the seasonal operations, how about the year-round employees?

MR. McDERMOTT: Well, there's a provision in the law too; you'd have to pay those year-round employees, you can siphon them off so to speak, but you'd have to pay those employees. Are they doing maintenance work like that during the year? Yeah. Well, I think I have an interesting interpretation in Washington which requires the payment of a minimum wage for those employees.

FROM THE FLOOR: What about time and a half?

MR. McDERMOTT: Well, time and a half, of course, would apply if you're covered. Now time and a half -- this is a real problem

and -- if you're covered now by the Minimum Wage Law you're going to have to pay time and a half after 40 hours per week. Now that's time and a half the regular rate of pay. A lot of people lose sight of that fact. I've learned it in other industries, a lot of people think time and a half means time and half the minimum. Well, it only means time and a half the minimum if that happens to be the wage that your employee's earning. If your employee is, like in Massachusetts, \$2.30 is the minimum, but if the average hourly rate of pay for the employee in Agawam is \$2.80 or \$3.00, say, \$3.00, then the overtime rate is \$3.00 plus another \$1.50, that's \$4.50. So it's the regular hourly rate of pay and not the minimum if you have to pay overtime.

FROM THE FLOOR: On that same area of classification of the 12-month a year employee, I'm speaking of maintenance men, and in the off-season, this time of the year, they are going close to the 40-hour week. The minimum wage has no bearing. But in the summertime this same maintenance crew will do everything from cooking hamburgers to relieving at the rides and what-not. As a result their hours go up considerably. They are getting well over the minimum wage but they are putting in the excess hours. Must there be an overtime policy for operating rides and doing the seasonal type of work?

MR. McDERMOTT: All right. I'd like to reserve my opinion on that. My off-the-cuff opinion is only based on the fact that the labor union officials and maybe that's the safe way out. But if you'll give me your name I'll be happy to research that and we'll drop you a line on it and I'll have Bob Blundred and the rest of the members know about it.

FROM THE FLOOR: In New York State we have a supervisor's classification and we do not get time and a half.

MR. McDERMOTT: Well, there is -- this gentleman said that in New York State, if they have a supervisor's classification, they do not get time and a half.

Now the federal law does have a similar provision and the federal law will exempt executive, administrative or professional employees from overtime pay. But I don't think what the gentleman was referring to was that type of official. But there is a provision in the federal law that does exempt those executive, administrative and professional employees from overtime, but you have to meet certain tests.

The first test is they have to get \$155 a week, they have to have the right to hire and fire, and they have to have jurisdiction over more than four employees, and there's a whole list of things. And this exemption is very narrowly construed. On the other hand, if they get \$250 a week in a wage, then you only have to meet two tests and one is the right to hire and fire and the other is to have jurisdiction over four employees. But there are many other tests at the \$155 a week exemption.

FROM THE FLOOR: Suppose your Child Labor Law in your State and the Federal Child Labor Laws aren't in agreement -- in that one is more severe than the other --

MR. McDERMOTT: You have to meet the test of the most severe law. All right. There's no question. The state would apply in the situation where the state is more severe and the federal law would apply if the federal is more severe. They have you coming and going.

CHAIRMAN MASTERSON: Thank you very much.

It's always a pleasure to hear from our attorney. I have an announcement. Because of the limited seating, tickets for the Ladies' Tea must be purchased prior to 6:30 this evening. They will not be sold at the door. They may be purchased for the remainder of the afternoon at the International Association Registration Booth at the Rivergate and between 5:00 and 6:30 they may be purchased at Room 1633 at the Marriott. The Ladies' Tea.

And that reminds me of a little -- they had a wedding, a very fancy wedding in our home town and it was a well married lady that had had several marriages and the last time that she was getting married was to an owner of a very large cemetery, mausoleum, one of these beautiful places. They were interviewing her and they asked: How many times have you been married? And she said: Well, this is my fourth. They said: Well, can you explain a little bit about this. Who were they? She said: Well, the first one was a banker and my second husband was an actor and the third was a preacher and now I've married for the fourth time. I always figured that one for the money, two for the show, three to get ready, and four to go!

And on with the show! Now, we put together, when we were talking about this program, a plan to use a large park, a medium sized park and a small themer -- the next three people will talk about their views on how to deal effectively with the new generation of seasonal employees. The employees that we now have and what they do. The speakers can go wherever they want with the subject, but this is what we started with. We wanted a larger establishment so we went to Valleyfair, a new themer at Shakopee, Minnesota, and we've got Fred Corrigan, who is a young man. He was educated in the hotel and restaurant management at Ryerson Polytechnical Institute in Toronto and he entered the amusement business at the age of 16 as a fast food operator with the operations at C and E fairs throughout Ontario as a labor foreman. He later joined Canada's Conkland Shows in the newly formed parks division and was later responsible for all park operations for that corporation. His present responsibility is the Operations Manager which includes all rides, front gate, housekeeping, security, first-aid, parking and campgrounds for the establishment at Valleyfair. Valleyfair is the developer of Valleyfair which is the new themer in Shakopee, Minnesota. Now I give you Fred Corrigan.

Fred Corrigan, Valleyfair, Shakopee, MN

MR. FRED CORRIGAN: Thank you, Bill. Ladies and gentlemen, the subject we were asked to discuss today is so wide-ranging that we thought we'd try and tell you briefly how we set up our employee programs at Valleyfair, where we found our employees and how we kept them.

We, at Valleyfair, had the rare opportunity of working with a new theme park. A theme park that was smaller than most and, therefore, in many ways more easily manageable in terms of personnel and personnel policies and procedures.

We were able to start with a clean slate with no built-in inherited traditions or programs. We were fortunate in having four experienced people who had been involved in the park industry and who had been exposed to a wide range of personnel policies, both good and bad.

Lastly, our management was willing to give us a free hand in developing a comprehensive program, even when we ventured into some areas that had not been attempted in our industry.

We want to take you quickly through some of the methods and techniques which we used over the last 18 months and we were going to conclude with one of our motivator films which was used this year, however, it's set up next door. It's going to be shown at the Larry Wilson presentation at the Theme Park Workshop which is at 3:30, I believe, and I hope that you all go next door and see it. We worked very closely with the Larry Wilson film people and their trainers and we've had a lot of success with them.

To start with what we needed at Valleyfair was a philosophy to guide our dialogue through the early discussion. Simply put, it was that a management existed to support our front line employees, rather than the front line employees being there to support management. In other words, our management and supervisory staff would be set up in such a way as to always be available to help the front line people through their daily duties.

This philosophy led to our setting two main objectives. All of our hosts and hostesses would be made aware of all of Valleyfair's accomplishments, daily if we could do it, because those accomplishments, in our impression, were their accomplishments, not ours.

Two, every guest was to leave our park happy and satisfied and to accomplish this we needed everyone's cooperation in a team effort, especially in a new park.

Our next step was to schedule a series of round-table discussions which included every level in management and took us approximately two months, at about three meetings a week, and about two hours a meeting, and went on forever. And we addressed and agreed upon such items as classifications, probationary periods, employee passes, medical examinations, work days, work weeks and paydays, promotions and transfers, lockers and costumes, employee discount privileges, lunch periods and breaks, park procedures, rules, communications, and terminology.

These meetings resulted in the creation of the Valleyfair Handbook and the standardization of procedures throughout the park and its departments. All of the wage rates for all line operators and the various levels of supervision were also set during these meetings. These rates and classifications were made universally applicable to all of our departments in order to insure no inter-department inequity.

Riverside mentioned that they didn't allow any transfers from department to department. We make it very tough, but we will allow some transfers. We wanted to make very sure that it wasn't because of different supervision techniques or for different wages.

Our General Services Department was now armed with enough information to begin to plan its recruiting program. As it turned out we had a two-fold program develop almost immediately.

Shakopee is located just south of the twin cities of Minneapolis and St. Paul and the only park that had been there was the old Excelsior Park which closed in 1973. Our initial problem was telling them what a theme park was, nobody knew what one was. So we had the added responsibility of explaining what Valleyfair was going to be as well as telling people what positions we had available at the park.

We were able to reuse this latter problem into an aid, however, by designing a four-panel display booth, complete with artist's conceptions of the park. One of the problems a new park has is that you have never had any pictures of anything and, therefore, in a lot of cases you have trouble getting people you actually are going to put something up anywhere. I know anybody that tries to sell group sales in the first year of a park can witness that.

We hoped to get the attention of our prospective employees by capitalizing upon the excitement of this fascinating new park being built in the twin cities. Once we had their attention it would be easier to attract them to our available positions. In October we made contact with all the local colleges, universities, high schools and local government placement officials. By December we had mailed our 18 by 24-inch posters to all of these people outlining the positions available for posting in their establishments. We then designated 20 campuses and high schools which we would visit during the month of January. We chose seven individuals from applications already received to become our recruiting team through this period. They would take the display booth, our two characters, John Phillips Oompa-pah and Chocolate Mousse, our Osborne characters. Some Valleyfair buttons and brochures and handouts which outlined our job descriptions and grooming standards. We made it a very emphatic point. Whenever we contacted someone about employment at Valleyfair they always got a copy of our grooming standards.

Our recruiting team was all dressed in turn of the century costumes which is the theme of Valleyfair. Our display was set up in high traffic areas such as cafeterias, usually between the hours of 11:00 to 3:00 p.m. Applications were available for those interested and could turn them in immediately or mail them in later. Coupled with this on-campus program we sent an additional 23 information packets to schools we would not be able to visit. These packets included application, a benefits outline, job description, and again the grooming standards.

By the end of February all these efforts had produced 5,000 applications or roughly 10 applications for every position we had

available.

I'd like at this point to introduce our General Services Manager, John Cummings. John started his career at Disneyland and has held several positions in the employee services area before joining Valleyfair in 1975. John has been the moving force behind our mid-season motivation and reward programs and those are the programs that we feel we had the most success with this year. John

MR. JOHN CUMMINGS: Is that what we did? What a year! Thanks, Fred.

Now that we had about 5,000 applications in-house it was time to go through a screening and interviewing process. This took place in the month of February and the month of March. Management was set up with a standard interviewing form so we could have consistency throughout the company. At this time, when the applicant came in for the interview they were able to be free and talk to any manager they wished to before they made the commitment to the department they would be working for the summer. Confirmation of the status would be within two weeks after the interview, and if hired documentation date would be given them at that time.

Documentation now took up the month of April. At this point we felt that the employee was ready to go on stage except we had one very important thing to do and that is training and motivation. So going back now to January we started with our management Inter-Personal Relationship Course and also an 8-hour inter-personal skills workshop, which is going to be in the Theme Park Workshop for the last part of our presentation.

After that we felt that it was necessary to bring in our seasonal personnel, I mean supervisory personnel, that went through an 8-hour seminar about the inter-personal skills or what we call an I-Win, You-Win Concept. This briefly means that when a conflict in the park occurs, an irate guest or a situation like this, that the guest will walk away as satisfied as the employee, that they have both accomplished their objectives.

After that then we went into a front line training program that lasted from 6 to 24 hours. Training for the line personnel was scheduled for the first three weekends prior to our May opening. Now the park is open and there was an introduction or an opening presentation by management and Larry Wilson corporation. That briefly is how we got the park open in our first year which we felt was pretty successful.

I though it would be interesting at this point to maybe go over a list of things that we felt were the most important, motivational and training aspects of the park. The most important that we felt was management participation, which is something I think that is becoming more and more popular throughout the industry. If management gets involved I really feel that your employees will have a much more successful year.

Also we're involved in company sponsored parties, one per month. We had what we call a "Warm Fuzzy Program" which is an interesting concept which will be in the Theme Park Workshop. An awards banquet, a mid-year rate increase which is always great, a bonus program which worked better than we thought it would. We anticipated we'd use 5 per cent of our labor cost and we used 9.7 giving an indication to us that that was a positive aspect of the bonus program. A get-acquainted program at the beginning of the year, a scholarship program, a central break area the first year was very warmly accepted. A recreational activity, we started a baseball and volleyball team and then at the end of the year, excuse me -- we had a monthly review which we consider a good motivator that tells the employees where they are and where we'd like to see them on down the road. Also we got involved in a park newspaper and an exit interview which we thought was effective. This was a group of 29 questions that they answered on their own without signing their names to it asking how they liked the park and how it operated in their opinion.

Well, you say: Did it work? And I wish I could show you what the results were by videotape. I hope that you will visit the Theme Park.

I want to take this chance to thank you for letting us come and we're glad to be here.

CHAIRMAN MASTERSON: Thank you very much.

Now we went to a middle-sized park that we thought would be a picnic park in the east and we picked a young man from there. He was very agreeable to come and be with us on the program and he was born in the park business and when he was six years old he was out hustling, picking up bottles and picking up things all over the park and he's been at it ever since. He said he married a perfect park operator's wife. Now I think that's a very nice thing and he certainly should be commended for this. He comes from Pennsylvania and let's hear from Ron Knoebel.

Ron Knoebel, Knoebel's Groves, Elysburg, PA

MR. RON KNOEBEL: I wanted him to tell you that I was born in a park operator's family because that proves that I'm intelligent, more intelligent than many of you people out there because I didn't have a choice in the matter. I got into this business because I was born into it. Many of you people got into it because you were too stupid to know what it was or you couldn't get any other job.

Now that I've stood up I feel so good I think I'm going to talk twice as long as I had intended, but really I wouldn't do that to you. I know I sit out there and listen to some sessions that go on for a long, long time and so the first 20 seconds of my presentation is to give you a chance to stand up and stretch your legs. Really, I just wanted to win you over to my side because Mr. Masterson told me that -- to remind you that your program is incorrect and there are six more speakers after I'm done.

(Whereupon, everyone stood up for a short period of time.)

MR. KNOEBEL: I have some visual aids here.

(Mr. Knoebel puts large glasses on.)

My name is Ron Knoebel. I'm from Knoebel's Groves and I've got the finest ride and game operator crew in the industry. The Philadelphia Phillies are the finest baseball team in the major leagues. Two positive and perhaps you think vain statements, but I'd like to tie the two of them together a little bit because I think the message given to the members of each of the teams is somewhat similar. Each team is going to do its best job if you have them thinking positively, believing in themselves and going out to make a team effort. They are going to be better employees and they are going to be better workers, and they know that you know that they are pulling in the same direction that you are and that everyone is pulling their own share of the load and that you know that they are pulling their share of the load.

I'll take this hat off because the second comment really is not the subject of our meeting here and I'll put this one back on.

First of all, the first point I would like to make is that in order to have the best ride and game operating personnel in the industry you've got to keep the lines of communication open. Let them know that you know what they are doing. Don't elevate yourself up here with them down here. You're all in this together. You know Romeo and Juliet were great lovers but they had lousy communication.

You've got to know what's going on out there. The worst supervisor in the world is the guy who rides into the park in his Cadillac after the park's already opened up and doesn't even know who's working for him. Besides not fostering good communication this is bad for morale and when morale is bad your employee theft is going to be high and the vice versa is true. If you've got your employee morale high the theft is going to be lower.

The Personnel Manager or supervisor is somewhat in the same position as a schoolteacher. The schoolteacher who demands respect from his or her students is going to get very little. But the schoolteacher who earns that respect has got it locked in. The same is true with the ride supervisor. You want to be their friend, but don't sacrifice your authority in order to gain that friendship.

I want to tell you that at our place we have a porch outside where the kids punch in and out and at the end of the day I try to get out there on that porch and mingle with the kids and be their friend, not their Scrooge. At the end of the day the kids come in, they're tired, they have had a hard day and it doesn't hurt you one bit to say thank you when they go home at night. We have such a camaraderie at our place that nobody wants to quit because nobody wants to miss out on the fun.

Just to cite a few figures. We enjoy a 90 per cent return on employees from one year to the next. Those are the ones who are eligible and able to come back, 90 per cent. This is the ride and game operators. Some of the departments in the park aren't quite that high. We have well over 50 per cent of our people working in their third year or more. Sure, I have a couple of people quit. This year I had about eight I think. One quit because his family moved to Ohio, one was a foster child and he was transferred. I had two quit my department because they wanted to go to another department. Actually only one, one went to another department and one transferred from the rides to the campgrounds, so he was still under my jurisdiction. I had three people quit to get other jobs. That was the extent.

The employees are just like your customers; it's easier to keep the old ones than it is to get new ones. So once you've got the communication lines open, the second thing I want to tell you about is keeping them contented. Back to that schoolteacher. If you expect them to perform like adults then don't treat them like a bunch of kids. We try to keep our people informed of the things that are going on throughout the park. They know what picnics are coming long before they come. The industrial picnics. We tell them: Well, this Saturday, hey, Wise Potato Chip Company is coming in for their picnic. And the kids know what that means and they know what to expect. They know about the special promotions before they had to read about them in the newspaper. We talk about it out on the porch and they know about it and they have some input into them. The special events, the entertainment and so on that's going on. And we try to keep them informed as to the new employees that are coming on the job. We find that it's better for them to find out that their friend is getting a job before they actually see them on the job. We don't have a newspaper but I think that's one of the coming things that we're going to get into so to keep them informed on paper but as of yet we don't have that.

We have some activities to keep them contented. We have about 350 employees throughout our park and we have two activities that is for anybody that works in any department in the park. They are a staff swim and a staff skate. We usually have about three or four staff swims — this year the weather was so bad but I think we only ended up with two and we had one staff skate. These activities cost us about \$50 to pay the lifeguards to stay on and the electricity and so on, about \$50 to have this kind of an activity. That's about, what, 15 or 20 cents an employee. And that is a fantastic substitution for 15 cents that's extra in their pocket.

The different departments have different activities. The ride and game people, which is my specific area, we have ride nights. Another thing we had was Sunday's Sundae. One Sunday night after a big long hard weekend we took all the kids down to one of the ice-cream stands and we put out a big container of vanilla and chocolate ice-cream and all the different kinds of toppings and so on and let them make their own sundae, you know, some of them made them like this (indicating). Again, for less

than \$50 we had done a tremendous amount of morale boosting amongst the team.

We have corn roasts and hot dog roasts. Some of the other departments -- I'm not exactly sure what all of them do, I know the pool staff has an awful lot of parties and some of the food stands have some activities, too.

Still on the subject of keeping them contented, despite all the parties and keeping them informed, we still find that it's necessary to pay them.

However, we do not have a strict schedule like I know a lot of the parks have, you know, you're 18 years old and you're a first year employee, therefore, you start at \$1.80 or whatever it is, some here are at \$2.30. Instead each employee is paid for what he or she does and how well he or she does it. This means that each person is given a rate which we believe he or she is worth. Personally, under the first plan, I wonder, you know, what is the incentive to make a person make a slight improvement or to do what you tell him; whereas, under the second we try to use, the motivation is an increase in salary.

As far as these increases in salary go and what they're paid, each employee is expected to keep his yap shut about pay increases and what they start out at. In fact, we have a sign on the timeclock: "Your pay rate is your business. Release of confidential information of changes made to your rate of pay could result in a retraction of that rate change." You'd be surprised of how nobody tells anybody else they got a raise.

I told you earlier how I stand on the porch at night and say thank you to the kids going home. Sometimes thank you is not enough. Remember basic psychology, the old reward and punishment type thing? One thing which we do a lot is give them a little something extra. The kid puts in a hard day, he really did a great job at something, I'll give him a silver dollar. One dollar and he's happy, he or she. I can think of one incident this year where we had a girl operating one of our games and this particular game on a busy day might take in \$200 or \$250. And this particular day, boy this game just started shooting off, I don't know what it was, but it was an industrial picnic and they just went wild over it. We pushed in extra help to help and we had people in there helping her. At the end of the day she was exhausted. She was happy, she had fun, she had never been so busy. But at the end of the day I just took her aside, the same with the silver dollars -- I do this privately -- I gave her a two-dollar bill for doing a great job. If I hadn't done that the next time it got that busy she might have said: Oh, here I go again, another day like that! But, if it happens the second time she may think: Boy, I'm really going to work hard and maybe I'll get another two-dollar bill.

And I also, when invited to speak here, I was asked about how do you hire and fire. I'd like to point out that sometimes firing somebody is the best thing you can do to your team. If you've got a goldbrick on the team and the other people know it

and you fire that goldbrick the response for the rest of the employees is going to be positive because they respect, you know, that you got rid of that guy and they're going to give me somebody else that's going to do a better job.

What it amounts to is that we must be able to depend on our employees and maybe sometimes you're reluctant to fire. I know a couple of years ago sometimes I was a little bit reluctant to fire somebody, because I'd think: Gee, I'm cutting my own throat and then I'm going to have to train somebody new. But if the staff is shakey in June, by August you're sitting on a bomb.

You've got to have faith in your staff and let them know that you have faith in them. Most importantly, trust them, and let them know that you trust their judgment and that you trust them with your money.

We'll put this hat back on. Danny Ozarks, the manager of the Phillies, has to have faith that his ace relief can pitch his way out of a jam. That Mike Schmidt is going to hit a couple of more homeruns without telling him: Hey, you're tailing Dave Kingman by two. And Danny Ozark does not say: Hey, why don't you guys start playing baseball like the Cincinnati Reds. That's not the way to manage a team.

As far as this item of trust, I tell my people that I want to be able to have people in my game that I can trust to the point -- that I can pull my wallet out of my pocket, give it to them without looking at it and get it back the next day and put it back in my pocket without ever counting the money in it. And they appreciate that. This does not mean that I don't check on them.

In fact, this year -- this does not mean that I don't fire anybody or that I don't check on the employees at their games. This year I fired three people for misappropriations. I do not accuse anybody of stealing when I fire somebody. I think it's too hard to prove and I don't know that I've ever had a clear-cut case that I could prove, but I do know that they're coming up short and I suggest to you: You know, what's the matter, don't you know how to make change? And they're not going to say: No, I know how to make change, but I'm just stealing it.

I suggest that maybe your firends are stealing from you, or you know, what's happening and I just say: Well, I'm sorry, you know, I've got to have somebody that makes the box come out right and you're not doing it. I never tell them, you know, that I believe they're stealing.

I have faith in my staff but we also have one more control. Another sign by the timeclock and I don't really have this one written down but in effect it says: Twenty-five dollar reward for information regarding the misuse of tickets or monies by employees. In other words, the employees are watching one another and that if they find somebody ripping off and knocking down they collect \$25 reward. We had one case this year. I don't think we've had a year since the sign went up that we haven't had at least one and we pay off, \$25. And the person had knocked down

well over \$50 that we know of, so for \$25 we cut that off.

Another thing in the line of trust, when we hire new employees I usually talk to the employees that are working there. Most of our employees come from a very limited geographic area and, you know, Suzy knows this Billy. She goes to the same high school and all and I'll ask Suzy what she knows about Bill. You know, what kind of guy is he and I use that as their personal references. I really don't check out too much, you know, the last place they worked. In the summer there you're busy and somehow I just never get around to it, but I ask their friends what kind of a person they are.

Also in the lines of keeping them contented, one negative point, don't heal a whole lot of idle frustrations at them. You know, your equipment is going to break down and unless you know that it was clear cut -- clearly their fault, don't imply that it was their fault. If they are a good employee they already feel bad enough that the ride broke down or that something went wrong and so on. Don't go blaming it as though the ride break down was their fault.

In fact, it's my philosophy that a good supervisor should take a little more of his share of the blame, and little less than his share of the credit.

One thing which we do at our park is that we encourage our employees to go out to other parks. We are within two hours of about half a dozen parks, Ghost Town, Dorney, Hersheypark and we tell the kids on their day off, you know, we encourage them to go out there and see what other parks are like. And the things that they see, the negative things they see they are critical of and they make sure that they never do those sort of things. This year we even had, I guess around six or seven of our kids load up in a car and head out to Cedar Point because they wanted to see it, they were so interested in other parks.

The positive things they see is self-improvement. It's just like watching football films. You know if the coach watches the football films of the other team and then tried to tell the players, well, this is what they do. You know, it's not the same thing as if they see the football film themselves. It's the same way here.

Danny Ozarks sends his players out on the field having convinced them that they are Team No. 1. He instills confidence and team spirit and the anxiety to go out and get the job done. Our job, as ride operator -- or for that matter -- any supervisory personnel in any department of the park isn't really too much different than that.

Thank you.

CHAIRMAN MASTERSON: Thank you very much. Interesting presentation. We now went to a small theme park for the third presentation along this line. It's Santa Claus Land, Santa Claus, Indiana, for a young man that's 25 years old. He received a B.S.

Degree in Recreation Administration in '74. He entered the amusement park business at an early age and graduated to a management position starting in '72. Types of jobs he's held, he's been a candy concessions manager, personnel director, group sales promotion representative. His present responsibility is Assistant to the Manager specializing in Group Sales and Personnel. He's a member of the staff at Santa Claus Land in Santa Claus, Indiana, and now we'll bring you Lanny (Ho-Ho-Ho) Atkinson.

Lanny Atkinson, Santa Claus Land, Santa Claus, IN

MR. LANNY ATKINSON: Thank you, Bill. I'm going to make my little presentation short and sweet, probably shorter than your introduction.

He mentioned that my B.S. Degree was in Recreation Administration. Actually what that qualified me to do was to work in mental institutions. So I can see I'm in the right place.

To give you a little background on Santa Claus Land we are a rural park. As a matter of fact, we're out in the boondocks. Our drawing power for help is fairly limited. We do not have a lot of population and we do have a lot of competition for the help in that area, especially from the state government. As you know, they take our tax dollars and then proceed to compete against us for jobs by paying twice as much as we can.

What I did with this -- well, that is true, isn't it.

What I did with this topic that Bill has given me to talk on was sort of flip-flop the thing. After all the orientation and all the training programs and giving the kids all the breaks that they can have, I've discovered that some of them just aren't worth a damn. Right?

So, I'm glad to hear that. I thought I might be one of a kind. Okay.

Good. Part of the reason, of course, is the affluency that they've grown up in. I hope that's part of the reason. In our situation it seems like invariably some of the best employees are the farm kids. The ones that have grown up on the farm and they are used to the hard work and they really need the money. In dealing with the problem kids we stick with the old approach of power over people, the authoritarian method. Our supervisors, when we have a problem kid, constantly push that employee for performance. This method is effective for a short period but because of the time consuming nature and it's an unpleasant way to deal with an employee, if the employee cannot develop to the point where when we, as management, explain our objectives and goals to them and expect input from them to help us reach those goals, if they can't get to that point then it's very simple. We terminate them. Really all of this is just to reaffirm a statement that you heard previously. Don't be afraid to get rid of your non-performing personnel.

Thank you.

CHAIRMAN MASTERSON: Thank you, Lanny.

I now want to 'fess up. We're at the end of our show. We have passouts here and many of them to come and we have to scold you a little bit. We mailed out 357 surveys and we have 57 returned which is 16 per cent, which was not too good, but it's better than nothing. Now they are up here to pick up afterwards.

And we wanted to say one other thing that we apologize for. We had an arrangement here with the Sheriff of the Parish, the Sheriff's Department of this parish and we were going to have a live lie-detector test here on the stage. We were going to find out from your Board of Directors just what kind of crumbs they were and if they were telling the truth about all the statistics and the figures that they've been putting out. But they had an emergency in -- someplace in the city and the people that were to come here were called out on the emergency and they were not able to appear here. We thought it would be a tremendous thing to have but it was unfortunate that we cannot have it. So I want to bring out that the Sheriff Dept. apologizes for not being able to perform for us today.

So with that, pick up, and thank you for coming and we will see you later.

.. The Employee Workshop adjourned at 3:15 P.M. ..

THEME PARK AND ATTRACTION WORKSHOP

FRIDAY, NOVEMBER 19, 1976

THE RIVERGATE ROOMS 6 AND 7

The Theme Park and Attraction Workshop convened at 3:30 p.m., Mr. Ed Stone, Opryland USA, Nashville, TN, presiding.

CHAIRMAN ED STONE: Good afternoon. If we could have everyone find a seat we'll get started on our Theme Park and Attractions Workshop. As the program states, I'm Ed Stone from Opryland USA in Nashville, Tennessee. I want to take this opportunity, as many of us have already done, to thank the IAAPA staff, Bob Blundred, Marianne Krouger, for their help, aid and assistance in allowing me to be the Chairman of this program but also helping me to get up all the audio-visual equipment, the speakers, the arrangements and so forth.

We have, hopefully, what you might want to call a Jimmy Carter program today, something that appeals to everyone.

Hopefully, we can be as -- they were telling me the story yesterday of Jimmy Carter and his father. Jimmy, as a little boy, was out in the peanut field and his father came along and there were some peanut vines that had been cut in the field there and his father said: Jimmy, have you cut this peanut vine? Jimmy said: Father, I cannot tell a lie, maybe I did and maybe I didn't.

Now being a native Georgia Cracker I can say that and get away with it.

Our program today we feel like will be something that you'll be able to go back and -- from a learning experience, this is a criteria that I established along with the members of the Board of IAAPA that all of the presentations would be a learning experience.

Our first speaker on the program is Steve Slater. Steve is currently Educational Coordinator for Wilson Learning Corporation, External College Degree Program. I know that's a mouthful, but let me continue his introduction and after you see his program I think you'll see his presentation is a headful.

Primarily Steve is involved in training and education. Stever has degrees from Lee College, Mankato State University. His teaching experience extends from elementary, secondary and college classrooms, to management and sales seminars for the Wilson Learning Corporation.

Wilson Learning Corporation is out of Grand Prairie, Minnesota. Steve has been actively involved with Valleyfair, which today's presentation deals directly with, in the design implementation and review of a total training performance system. I think it's something that we've never seen before at an IAAPA Conference. This system, and I'll let Steve go a little bit deeper into it, but it involves all levels of staffing, deals specifically with establishing normative behavior, expected levels of performance from executive personnel to host and hostess in the park.

Ladies and gentlemen, Steve Slater, "Creating a Fun-Loving and Fun-Giving Employee." Steve.

"Creating a Fun-Loving and Fun-Giving Employee"
by

Steve Slater, Field Coordinator
Wilson Learning Corp., Eden Prairie, MN

MR. STEVE SLATER: Thank you. I'm Steve. We at Wilson Learning Corporation like to say we're in the performance business and really that's the business of helping each of us become as much as we can be. And during this last year we were challenged by Valleyfair to create a system of performance review, normative behavior, and establishing some levels of performance for their in-park employees.

The story of how we got involved with this is kind of interesting. First of all I'd like to have you meet Howie Bennett, via the screen, and he'll tell you how we got involved.

(Whereupon, there was a slide presentation with the accompanying remarks of Howard Bennett as a voice-over.)

MR. HOWARD BENNETT: Hello, I'm Howard Bennett, Vice-President of Valleyfair in Shakopee, Minnesota. We've just completed a very successful first season and we believe we're on the right tracks to making Valleyfair an evergrowing success year after year in the Minnesota market.

When we first started implementing our plan for Valleyfair we were of course concerned with the right mix of rides and shows. Something that would prove to be a hit with the guests from our area but we also knew that we could never hope to succeed if we failed to attract and properly train our Valleyfair hosts and hostesses.

Minnesota residents for the most part were not familiar with a pay-one-price theme park concept. Their only point of reference was the former Excelsior Amusement Park which closed in 1973 and the Giant Midway at the annual Minnesota State Fair. For Valleyfair to properly position itself in this market as a unique attraction, we know that our people had to be bright, courteous, helpful and enthusiastic. We approached Wilson Learning Corporation almost a year before our opening date and asked them to help us put together an effective training program for our young people knowing that a first job was in store for most of them.

They established a program which involved our entire company starting with first-line managers. They sensitized us to the fact that you simply can't concentrate your training on the in-park service personnel without first establishing the proper attitudes and guidelines with the entire management team.

The next step was to train our supervisors in their "I Win, You Win" program and, finally, they involved each and every employee with a program of attitude shaping and customer service. Then throughout the season they reenforced these training techniques through additional sessions with all personnel.

We at Valleyfair have been extremely impressed with what they helped us to accomplish with our employees. Our guest surveys showed that while the overall park has made a favorable impression on the majority of guests there was almost universal approval of our employees.

Without a doubt this training program helped us to accomplish that and we heartily endorse Wilson Learning for the excellent job they did for Valleyfair.

MR. SLATER: A fun-loving and a fun-giving employee was the common goal then at Valleyfair and we at Wilson Learning helped in succeeding in creating this work environment for them. Something that allowed the hosts and hostesses in the park to have fun while working and to pass this fun on to the paying guests as they came through the park.

One of the things that we did was create a slide-tape show which I'm going to show you a little part of that says: People, you've done a good job. And we presented this three times to the people in the park and the reaction was overwhelming and if we're ready back there, we'll run this short piece of promotion that we did for the people in the park, the hosts and hostesses.

(Whereupon, there was a slide presentation.)

MR. SLATER: This was designed primarily for the hosts and hostesses. It's something to say: We need you in this park; you're doing a great job. And they were a smiling, fun-loving group of employees.

As we at Wilson Learning first looked at this challenge, we had never been involved with the amusement industry per se before, although we had done some things for many large corporations across the United States and primarily we had done some things for Vail, Colorado, and their ski industry. So there's a tremendous challenge to it. And the first question that we asked was: Why do people come to an amusement park? Why do people come to a theme park? And I guess the answer is, as far as we saw, was one reason that they come is the show, the rides, the games, the shows, the carrousel, the rollercoaster, ferris wheel. All of the things that we can do to draw the public.

The second reason that they come is an atmosphere. An atmosphere that really only the employees can give. The fun, the fun delivered through the eyes, the smiles, the voices of the employees. And we can compare this to a bicycle and that's a strange thing to compare it to, but what we found was if we compared this to the back wheel of a bicycle to the show. The show is the part of the park that the rides, the games, the part of the park that really costs a tremendous amount of dollars that gets the people to the park. And this is the power, the drive. But we looked again at the front wheel of the bicycle and we can call this the atmosphere. This is the atmosphere, the fun appearance of the park for the people, the smiles. A smiling, fun-giving employee. Unlike the back wheel which is the show is a unique part of a theme park industry.

We found that in Minnesota, anyway, there's a lot of places that you can seek the thrills of the show. But in Valleyfair was a unique atmosphere, or the people front-wheel part of it. This brought us to the part of establishing an expected level of performance for the people. And obviously there's a back wheel and a front wheel to this in our way of looking at it.

The first as we said was the back wheel, the drive part, which is the rules, regulations, the costumes, the job responsibilities. All those things that the amusement industry, the theme park industry have done so well in the past. And Valleyfair was part of this that could develop this.

The other part was how do you establish this expected level of performance. The second part of establishing expected levels of performance is the front wheel. How do you get the people to smile, to be friendly, to do the good job. And we found that we can work from a basic assumption -- the people, the employees, want to do a good job. And then the question is: How do you get them to do the job? So we turned that around and said: Why don't people perform? And the first reason would be they really don't know how. They haven't the skills.

If you'll look at these (films) there are five reasons why people don't perform. The first one is they don't have the skills. So we think that's a training problem. Something that if they don't know what to do, we can train them for it.

The second one is they don't know -- they haven't been told what to do. And really what's the issue here is a communications program. We found this true at Valleyfair.

The third one is they couldn't do it if their life depended on it. And really that's a selection problem.

The fourth one is organizational barriers are in the way for them to do or meet the established levels of performance.

And the last one is, they really don't want to and that's a motivational problem.

If you'd like to go back we'll look through these again with a little more detail.

Okay, the first one, they really don't want to. Now remember we said that our basic assumption was that people really do want to do a good job. So this is almost a hire-fire type of a decision. Wilson Learning Corporation found that Valleyfair handled this pretty well. They had the employee banquet, the employee parties, part of the film or slide show that you were shown was part of the motivation for employees saying: You, in fact, are doing a good job.

The next one is that there are organizational barriers. And a good example of this is one that we found out at Valleyfair. There was a rule or established regulation that said that everybody that got a hot dog got -- made the decision whether they got mustard or not. Well, one day they had so many people out there they ran out of mustard and so what happened here was there was a level of performance that said they get this decision. The employee, in fact, did want to offer it but because of the planning part of it there was none there. They could not meet that established level of performance. Again, we found Valleyfair had a very good planning department. And that this reason for not performing occurred very seldom.

The next one is they couldn't do it if their life depended on it. I'm sure that all of you have run across individuals that are, say, not mechanically inclined. The people that can't run a cash register or fix a ride. Selection says that you don't assign them to a job that this is required. It's almost like requiring me to run a four-minute mile. There's no way I could do it. I could be motivated like crazy, but I could not run a four-minute mile.

The next one is they don't know what they're supposed to do and this is a communication problem, really. We at Valleyfair dealt with this a great deal and we can break this down even farther to say that a communication problem can be traced to four reasons.

First of all they weren't told, and this happens every once in a while. The second one, they didn't hear. You may have told them but they didn't hear, or they didn't interpret correctly or maybe their priorities were inappropriate. And if you start analyzing performance problems in this type of mode then you can start breaking down into finding out why people don't perform.

The last thing we found was a training problem. A case when a person doesn't know or doesn't have the skills to perform the job. Take a closer look at this Wilson Learning Corporation discovering that there were some pretty basic needs. We found that the Executive Staff had a need for management skills. We found that the Supervisory Staff had a real need for relating skills. And we found that the line employee had the serving skills. We broke it out something like this. And as you can

see that each one of these people relates with different people in the line of command. We, as managers, oftentimes don't deal with the paying guest except under great tension. The supervisory people deal basically with the hosts and hostesses of the park. And because of this there was a greater need for different types of training.

After learning all of this we went back and we developed and used a course called "Management of Inter-Personal Relationships." And we used this for the Executive Staff. Like Howie said, when we go into an organization we like to start with the total system something for everybody in the park. This course helped teach the people individual differences and how to maximize their ability, their innate ability, to deal with different types of people whether they be paying guests, management, supervisory, or host and hostess line employees.

We also had them go through a course called, "Inter-Personal Skills Workshop." Based on transcendental analysis this course deals with tension in ourselves and in others, of how we can control the tension in ourselves so that we can deal most effectively with the other person's attention span. And with the host and hostess, the line employees of the park, we have a program called, "I Win, You Win." That says that when a guest comes to the park they're looking for fun, and if they do in fact find this fun at the theme park then we've won. It's not a constant battle of who's right and who's wrong. We both win.

But this gets us to the point of performance. Even though a number of skills were taught in these courses, we knew that unless they were re-enforced, unless they were constantly reminded of these, they would not use them. So we developed a performance system, something that we call positive re-enforcement for performance review system. But that's a pretty big mouthful for people at Valleyfair so they call it the "fuzzy system." But it really wasn't fuzzy. What we did was provide the guest with an opportunity to tell the hosts and hostesses, the people that gave them the fun that they were doing a good job. Those gold tickets you see there are part of the "good job" tickets. Now these were handed out on random numbers throughout the day, throughout the week and the month that Valleyfair was operating. And when these people saw somebody that was giving 110 per cent, they would go up to them and say: Boy, you're doing a good job. And give them one of these tickets. We re-enforce positive behavior on the spot. The hosts and hostesses knew exactly why they were doing a good job. They wrote on the back of the card and handed it in to John Cummings, the General Service Manager, and were given one of these little fuzzy balls that you see and they could pin that to their name tags that everybody wore, as an achievement award, that they've done a good job at Valleyfair. And it's surprising how fast these fuzzies were collected. How valuable they were to be. And this happened throughout the organization, from the President on down to the line supervisors.

The blue cards that you see were given to all the management staff, the supervisory staff and the line employees. When they saw somebody doing 110 per cent they could say: You're doing a good job, with one of these blue cards. And so we had a medium of exchange called the "fuzzies." And it became almost like money at Valleyfair. People would save up their cards, trade them back and forth, but we were re-enforcing positive behavior

on the spot.

One other thing that we did was we knew that we had to judge the atmosphere of the park. We knew that individuals were collecting fuzzies and that was an indication that they were doing a good job. So we designed a questionnaire which we interviewed people leaving the park, we gave it to them to mail back and we did it on four different levels. We pinpointed it like,,if people like our friendly service, if people like our clean park, and if people like our entertainment, they're going to love Valleyfair. And so by getting this information back we came with some graphs and these are the friendly and the service, I think, I can't see from here. But what it shows is, these questionnaires ranked everything from one to four. And as you see Valleyfair did very well. And we can do this on a daily basis, every other day, or weekly, or monthly. And these charts themselves were put on the wall for the employees to see so they could tell what they were doing every single day at the park. And here are the other two. And as you see while the line goes up and down, while there were good days and bad days just like everything else, it stayed right around four, which was very good.

And then we tied this to the fuzzy system. We took the total, multiplied it by four and divided it out and it says that anytime the line was at four the fuzzies were worth so many points and anytime it went below the line of four they were worth a lesser amount of point and anytime it went above it, which it did, they were worth a greater number of points. And so not only could the person tell individually what they were doing but as a park as a whole and these fuzzies were turned in for types of prizes as we went on. They got \$3.00 off a pizza and at the end the highest number of fuzzie winners got a gift certificate to one of the local clothing stores.

And we found a very interesting thing. The individuals were working hard to collect the fuzzies, but they would look at the chart and if it wasn't a good day to turn them in they would hoard them. But that's exactly what we wanted them to do because we knew the next day they were going to go out there and work that much harder to make sure the Dow-Jones of Valleyfair went up because they were going to trade their fuzzies in.

And so we had a total performance system. We taught them to use, we taught them how to deal with a monetary system called the Dow-Jones of Valleyfair, and it was all based on them doing the 110 per cent, doing the good job. We helped create the fun-loving, fun-giving employees at Valleyfair.

Next slide. And that's what they looked like. Thank you.

CHAIRMAN STONE: Thank you very much, Steve. I promised you that it would be something a little different and interesting.

Those of you who are standing up, may want to come on over and sit down because we're not going to let anyone sneak out. At the end of the program we're going to give away a free all-expense trip to Plains. So, come on in.

Stay with us, and we'll promise you we'll let you out by 5:30.

Quick announcement. Because of limited seating, tickets for the Ladies' Tea must be purchased prior to 6:30 p.m. this evening. They will be sold only in advance, not at the door. They may be purchased for the remainder, this afternoon, that's IAAPA's Registration Counter at the Rivergate between 5:00 and 6:30 p.m. They may be purchased from Room 1633 at the Marriott. And I'm sure that some of you were really interested in knowing that because of the limited seating for the Ladies' Tea. So if you're interested, you can see me after the meeting.

We're going to take, after each of our presentations, maybe one or two questions, if you have one and then at the end of the entire presentation we'll let you ask at random to any of the speakers. Do you have any specific questions you would like to address to Steve at this time regarding his presentation?

FROM THE FLOOR: On one of the pictures I saw a couple of guys with beards, are they required as part of the costume?

MR. SLATER: No, it wasn't required. Part of the rules and regulations, the back wheel so to speak --

FROM THE FLOOR: What was the question?

MR. SLATER: The question was: Were the beards required at the park as part of the costume?

No, they weren't. They weren't required. The rules set up by Valleyfair said that if they were neat and trim then they could wear them at their own option.

FROM THE FLOOR: Will it be possible to obtain a copy of this presentation?

MR. SLATER: They are the property of Valleyfair and copyrighted through Wilson Learning Corporation, but you sure can get a chance to look at them. I think there's a number of people here from Valleyfair that have them.

Any other questions?

FROM THE FLOOR: Who gave out the coupons?

MR. SLATER: Okay, the fuzzy system. It turned out to be a little bit fuzzy. Okay.

We decided at the beginning that we needed two people to tell the employees that they were doing a good job. Okay. Who's the most important person to come to a theme park? The guest. Okay. Who's the most important person to come to a theme park? The answer is always the same no matter when it is asked. The guest. So gold fuzzy cards were given to the guests on a random basis as they went along. This number was raised and lowered according to attendance and at the beginning they flooded the park with fuzzies to make sure everybody got them. Okay? Those were the gold cards and they were worth ten points.

FROM THE FLOOR: How did you use the fuzzy system for an employee that didn't work the front line?

MR. SLATER: Right, that was a very important thing. That's why we created the blue fuzzy cards. Okay. They were given to the supervisors, the management staff. Those people who weren't in the park, meeting the public, were given the opportunity to get fuzzy awards by the supervisors, those who saw them doing a very good job. It equaled out to the same thing.

FROM THE FLOOR: How do the guests react when you give them the fuzzies?

MR. SLATER: Oh, they loved it. They went back to the gate and said: I already gave out my three, can I have some more? You, know they came back the second and third time and said: Boy, the last time I was here I got to give out those gold cards, can I have some this time?

FROM THE FLOOR: You said that when somebody was given a certain card that they might redeem them? I'm not sure what you meant.

MR. SLATER: Right. It was based on a point system that said when they got, I think it was ten points they got to put a little yellow fuzzy, there were so many different colors, on their name tag. Okay. That was their stripes. Woody Hays uses that in the Big Ten. The guy makes an interception so he gets a buckeye on his helmet and the key point there is immediate approval of positive behavior.

How are we doing for time? I can answer questions afterwards, too.

CHAIRMAN STONE: Okay, we'll save some time at the end of the presentation for some additional questions. You may want to make some notes.

Our next speaker is a gentleman I've known for some 15 years. Pat Callan is Vice-President of Marketing at Florida's Cypress Gardens. He's a native of Washington, D.C., graduate with a degree in advertising from the University of Florida in Gainesville. He's been at Florida's Cypress Gardens since 1958. In 1962 he was named Director of Public Relations. In 1972 he became Director of Marketing and this year was elected Vice-President of Marketing for Florida's Cypress Gardens.

Pat's activities outside of being at Cypress Gardens, he's a credited member of the Public Relations Society of America, a member of the Florida Public Relations Association, a member of the National Journalism, Sigma Delta Chi, a member of the Florida Tourist Division Committee, and a member of Florida's Tourism Council. He is also President of Florida's Attraction Association which I'm sure a lot of you have heard about. It's probably one of the most active attractions associations in the United States. Without further delay, "One of the Oldest... Keeping Fresh," Pat Callan, Cypress Gardens.

"One of the Oldest ... Keeping Fresh"

by
Pat Callan, Director of Marketing,
Cypress Gardens, FL

MR. PAT CALLAN: I'm sorry about the people from Georgia. If Ed was a girl he could really have some fun with that one. You'll having a good time down here in wet old New Orleans? God,

the memories. I bought tickets to the Sugar Bowl three weeks ago and got my room and I sold them right after Georgia beat the hell out of us, so --

But my talk's about Cypress Gardens. You know we have a pretty good attraction down there in Central Florida. It used to be located nowhere, nobody knew where we were, maybe you couldn't find us and then somebody built an attraction nearby called Walt Disney World and now everybody knows where we are and it's kind of nice to have somebody move into the area. As a matter of fact, now we're up to our elbows in attractions in Central Florida. They are all coming in trying to live off of that great sunshine that we have down there.

There's one secret, really, to how an old attraction stays fresh, and especially an attraction like us. We have beautiful girls and beautiful flowers and every year there's a new beautiful girl and a new beautiful flower. And that's the basic principle of the gardens. And that's what we show you every year and every year they come back. About 35 per cent of our people are return business and some of them are the same dirty old men coming back to see if those pretty girls are still there.

But I'm going to give you a little bit of an idea of how we did things with the slides to give you an idea of how Cypress Gardens started and what we are and how we continue to grow. Okay. Let's see the slides.

(Slide presentation, with accompanying remarks, as follows:)

MR. CALLAN: Back when there was a lot of money going on in 1932 and there were some major, major programs being spent around the United States we were able to get the WPA for \$1300 to hand-dig the canals through Cypress Gardens, and that's part of the crew.

The people came to the gardens, there were very few of them and this was the little stand that we provided for them back then to shoot pictures of our pretty girls as they would come by. And as you see that was about the extent of our ski show and our acts when we started in 1946. The first day we had a ski show we had six people and then the next week we had 146, so we did pretty good in one week's time.

To give you an idea of how many ski shows we've had we just celebrated 45,692 shows yesterday, continuous.

And that was about the size of our parking lot and the type of cars that came and that was a big day. We had problems. A lot of times people would have chauffeurs that would drive down from up north and they would just stop there as a rest stop, I guess. They use the welcome stations now as a place to rest. But then they used to use Cypress Gardens. And that's in 1936. See the little round hole in the middle? That's a sink hole. We converted that into a parking lot and the little dock sticking out in the water, on the left, is where the ski show was held. And the little road that makes a turn at the top, that's Cypress Gardens. And that's what it looks like now. We've added the acreage from the 20 acres we had to about 250.

The ski show, that's during a busy season when we have about 18,000 people a day. And we own a lot of that land that you see

now around there. The Gardens, unfortunately, it's about two miles long and about 350 yards wide so we do have a problem in building. Most of it is on the lakefront.

And it all started with this young lady, Esther Williams. Esther Williams did a movie called, "Easy to Love," and she played a mermaid -- I mean an aquamaid at Cypress Gardens. And we created this photo-boat and did pictures on water that people had never seen and Esther skied and we had all the daring young men and this was the most beautiful scene in water-skiing that has ever been filmed and it is currently being used in the MGM movie, "That's Entertainment No. 2." They used the last 7-minute segment of this particular number. But we put 50 skiers on the water and it was really a beautiful shot.

And then we had a man named Dick Pope who started Cypress Gardens that had an inspiration that things could be done and he'd take a camera. And everything we did at Cypress Gardens was designed through a lense or what you'd call a view-finder for those of you who are not familiar with photography. It's what you look through to see the shape of it, and he would make sure everything was just right before we finally let it available for people to see.

And he also used -- wrote his own book on water-skiing and planted the bushes and he prayed a lot and we took a swamp like this and we turned it into a beautiful flower looking like that, and beautiful scenes like this in the wintertime and beautiful scenes like this in the summertime. So we have a continuous blooming season all year round.

This is mid-July and it's beautiful at both times of the year. We're not a single type of an attraction. People -- when I first came to Cypress Gardens we used to cut our admission prices in half just to get them to come down to see us, but now with air-conditioning and the Interstates and jet planes it's no problem.

We took areas and created them as pictures so that when somebody in front of it they shot a good picture. And this is a plant called the Bougainvillea which is a very close picture of it, but as you step away from it you see that the leaf is actually part of the flower and it becomes a very large bush and makes beautiful color and we have those spaced throughout the gardens. And there's one of our beautiful girls that we continue to put in the dresses and they change each year and the beautiful girls, and you'd be surprised the number of pictures that people shoot of our girls and send them back to them and tell them they were so nice for doing it, just for posing for them.

So we decided to go into something new and we opened up The Gardens of the World, because we knew that when Walt Disney World opened that we would be in a situation where we had to have additional areas to handle our people. And this was a vacant lot, we used to call Lot No. 11, and since there aren't any waterfalls in Florida we thought we'd create our own so that's how it started. And that's how it looks. Now it looks better each year. It's two years old now, but people come by and say: I've never seen waterfalls before in Florida. We just recirculate the water. But that's a very beautiful area that we've developed, a themed area, we call it the Mediterranean Falls.

But that's just an idea of how you can take one little area and develop it into a garden by having winding walkways and paths.

This is an Oriental Garden now that we're considering expanding because of the acceptance of people to the Orient and the way they have placed trees and flowers and rocks and things that we can do this and this will be a new expansion area that we're working on.

This is a very small area that was -- actually wasn't used by anybody and we decided to make it a French Garden, a little formal garden and it's the type that people can just go into that area and sit there by themselves. It's off the beaten trail and you can just go in there and relax by yourself. We've made a lot of these little places where you can just enjoy the gardens by yourself.

And this is an overall view of what we call the New Gardens of the World, not showing the waterfall but the other areas, the fountains and the windmills.

And then the Irish Garden because I insisted on having an Irish Garden, if we're going to have an Italian Garden in the place, well we're going to have an Irish Garden.

If there are any Greeks in the gardens, we have a Greek garden too.

But keeping with the new women's lib we put a male and a female Blarney Stone that you can kiss and one is made of gold and one is made of silver and it does quite well.

So, we take a flower, a simple thing called a rose and then we take some more and we add them into a very large rose garden with about 500 rose bushes and then we give it a background like this and people say: Now, that's what I call a Rose garden.

Then we take a small windmill that you have all over the place, including Minnesota and Michigan, and put it there and people love it because it's a picture setting.

Then we take an old home that people had and we're converting it into a Florida Sports Hall of Fame. But when you come to the south what do people expect to see besides Spanish moss, girls in antebellum dresses and grits on their breakfast plate when they don't know what it is and a southern mansion, and there's our Southern Mansion.

And during the Bicentennial we were kind of limited in what we could do so we made a birthday cake out of flowers and it became our most popular card in the whole place and its says: Happy Birthday, America!

Now Dick Pope was also doing things back when people were still worried about things, you know, just how to drive a car, he was jumping boats and jumping skis in 1925 and his son came along and started flying kites in the first shows back in the late '40s. And we were working out of a stadium like this when people were crowded on the lawn. So we figured we'd have to change a few things like that. As you see the stadium, everyone was sitting on the lawn, on the grass, and we'd let them pose for pictures like this. Give them everything that they wanted and then

we decided to tear it all down and get rid of all the nostalgia and put a little more pazazz in the show, shorten the bathing suits, and give them seating for 5,000 people, put the acts right on top of the water, do acts that have never been done before backward and frontward barefoot, to turnarounds, getting it right where an individual sitting can shoot a picture. That's how close the acts come to the show, and taking costuming and beautiful girls, done to music -- things that absolutely just make people want to come back and see it. And, of course, every show has to have a star and so we always make sure we have one star ballerina. And instead of jumping one man like Mr. Pope did we have three jumping over one and now we've got four jumping over one in the new show that we started this week.

And we saluted the Bicentennial by doing ours on the water, one if by land and three by water, is the way we do it.

And then we combined things with out beautiful girls and kites and the action and we give them the action of the latest type of kite flying there is where they are 500 feet up in the air, and those who know John Denver we're playing the song, "The Eagle and The Hawk," and they fly all over the place and land right down in front of the people and the people love it and they love to see us and meet the performers afterwards and they are glad to be there in Cypress Gardens.

And another way we do it is that we are basically a publicity promotion-type company. We work with any television crew. That is the top of Johnny Carson's head missing there. But Johnny Carson has skied at the Gardens. We got him involved with citrus and a couple of nice looking grapefruit.

We used Ed McMahon and Bob Newhart in comedy scenes and specials. There is Ed McMahon with a couple of more of his friends. And then we used a television program which is called "Day of Discovery" which is a religious inspiration program that is now being shown on 476 stations per week in the United States and Canada and Australia, every week, and they've been doing it here for eight years.

So we're using all these new settings and then we use a little bit of Danny Davis and the Nashville Brass, and a guy named Jim Stafford and the Supremes. All because this man, right here, said that what we do is we give people something to picture, something to shoot pictures of but give them beautiful people and continue to bring up new things to them and always keep your act in tune with what's going on and that's what it looked like in the morning when the day starts and that's what it looks like in the evening. And that's the way our days start and end at Cypress Gardens. Thank you.

CHAIRMAN STONE: Thank you, Pat. There were a couple of nice looking grapefruits.

Appreciate giving that Nashville talent in there something to do, too. We appreciate it. Any questions? Any questions of Pat? It's really a beautiful facility. Actually I've been kind of personally associated with it one way or the other for a few years.

Those of you who came in late, because of limited seating, tickets for the Ladies' Tea must be purchased prior to 6:30 this evening. They will not be sold at the door. They must be purchased for the remainder of this afternoon at the IAAPA Registration Center here at the Rivergate. Between 5:00 and 6:30 they may be purchased at Room 1633 at the Marriott. Okay.

Moving right along. Anybody want to stand up. Let's stand up and take a seventh inning stretch. Let's take a change to relax a minute.

(Whereupon, there was a brief recess.)

CHAIRMAN STONE: Our next fellow on the program is a guy you can't help but like. He's Publicity Manager out at Magic Mountain. And I won't go into a lot of detail as to why he is on the program. I called Jack's secretary and told Denise, I said: Is Jack in? And she said, No, he's out of the country; he's in London. I said: Good. When he comes back tell him he's on the Theme and Attractions Workshop and we'll pick a subject for him and let him do it. And so she said: Okay, let's do that.

So, that's how you got here, Jack. Jack Ryan is Public Relations Manager, as I said, of Magic Mountain in Valencia, California. Before joining Magic Mountain Jack was Director of Publicity for Ringling Brothers Barnum and Bailey Circus and based out of New York where he had been for some six years before coming to Magic Mountain. Jack is certainly no stranger to this area. He's well acquainted with grits and all the other southern delicacies. He was raised some one-hundred miles from here over in Southern Mississippi. He grew up here and, as a matter of fact, went to school here at Tulane and graduated from Tulane. Without further ado, ladies and gentlemen, presenting "A Party For A Thousand Close Friends," or "To Be Announced" as it says in your program, Jack Ryan.

"A Party for a Thousand Close Friends,"

by

Jack Ryan, Magic Mountain, Valencia, CA

MR. JACK RYAN: Thank you very much, Ed. There have been rumors, Ed, about you that I had heard on the trade show floor earlier that you are going to be leaving Opryland to go to Washington to give southern accent lessons to Democrats. Is that true?

I had heard that.

It's appropriate, I think, to be talking about a party in a party town and this is certainly a party town. I know from experience. New Orleans is the city that care forgot and that Alka-Seltzer remembered and as such I hope you all are having a great time.

About parties and the topic is, "A Party For A Thousand Close Friends," or "To Be Announced," as it says, what happens is this. The second Sunday in June, every year, in southern California, Magic Mountain throws a little party for a thousand of our best friends. Now those friends are the very top people in the southern California Magic Mountain area media. This includes their families. In the past four years since we've been doing this program it's become a great success and about mid-April we start

getting calls from people asking when it's going to be and so forth and so on.

We have several purposes, of course. We love to give parties. Everybody likes parties. Wilbur Mills likes parties.

You know, the whole thing of Wayne Hays, I'm told like parties. But we like to give a party and we have certainly altruistic instincts in giving a party for our friends but also we have some other reasons as well.

We like to do this, as I say, the second week in June, the second Sunday in June, to remind our friends that our summer season has begun and we like to get them out personally to see what's new, because we always hope to have something new at Magic Mountain for them, and last but certainly not least to thank them in advance for all the help they're going to give us all summer on radio and television and in the papers and wire services and so forth.

In southern California, in the Los Angeles area, we have numbers of attractions and we have to do our best to keep in the forefront and to keep people knowing about us and knowing what we're doing. Our friends from Busch Gardens are right nearby in Van Nuys. We have a middle-aged mouse in Anaheim who attracts a few people every year.

So we have to do our best and the party goes a long way. The format for our party is a picnic and that's what we decided we wanted to do. Rather than trying to do something really fancy or something really elaborate we do an old-fashioned picnic and, as I say, it has locally gotten the reputation, among the media people, and by the way the southern California media people are the most spoiled media people in the world because of the motion picture industry. Particularly back in those years when the motion picture industry was in its glory. I mean they were, you know, wine and dined and so we really can't out-wine and dine Universal or Twentieth Century Fox or something like that. So that's why we said: Let's have a picnic and let's invite the families. And it's worked great for us.

And we get at this party, particularly since it's been going on now as I say for four years and the reputation is that it's a good party, so we get the kind of people at this party that -- they're the kind that usually just send out the family. You know the kind I mean. They call for complimentary tickets for members of their group but they themselves quite often don't show up. They come to this party.

Though the format is quite the same every year we like to think it gets better year after year. We have post-mortum meetings after-the-fact to see where we went wrong and where we went right. To see what little subtle changes we can do to make it even better. Above all, I think, and this is the secret of any successful gathering for a lot of people, a thousand or more, or even less, we want to give the impression that the whole thing was literally just tossed off, a little picnic to offer our friends. And, of course, the only way that can be done is to plan it like the Battle of the Bulge, down to every last single detail and we do.

Almost every department and every division of Magic Mountain is closely involved with us with the Public Relations Department in the staging of this party and we not only solicit but we just beg them for their cooperation and I must say it's always excellent.

For example, our Food and Beverage Department prepares all the food and they submit to us a menu every year for our approval. And the menu generally goes like this. It's basically picnic food, obviously, hamburgers, hot dogs, corn on the cob, salad, all-American type food, but very delicious and cooked on the spot.

We work with all the rest of the divisions as I say and we certainly don't overlook our Landscape Department to make sure that the sprinklers don't go on during the picnic, because that would not be terribly exciting.

We stage the picnic, every year, on a plot of land just outside the main entrance to the park. Now this helps us control the situation over in one side without interfering with what goes on in the park. This site has become known as "Press Picnic Site." And it has multi-uses. CBS Television filmed a Saturday morning show called, "Way Out Games," there this past summer which is currently on Saturday mornings at 12:30, which I thought I'd get that plug in.

The master invitation list for the party which, by the way, if any of my southern California attraction friends are here it's not for sale at any price, this is worked on throughout the year. We keep a constant card file on every publication, every radio, television station, magazine, wire service, whatever. When new people are added as they join and as you know it's a very much of a revolving-door type business, but we keep this very, very close to us and have the invitation list by the time, say, around May 15 rolls around, when we send out the invitations.

We send out the invitation inviting the members of the media and their families and we enclose a reply card, a post-paid reply card, asking that they bring only their immediate families. And I want to tell you that they are some of the largest immediate families in southern California. You'd expect this like in the hill somewhere, but by and large I'd say that 90 per cent of the people do indeed stick to that. And of course we make exceptions from time to time. If it's someone who has done a great deal for us in the past or we're hoping is going to do something for us in the future we will certainly make an exception and let them add a few people.

Upon receipt of the reply card back the name of the media person and the number in the party is recorded and the guest is sent a special parking card and this is placed in his windshield so that our toll gate at the parking entrance can easily identify the person and park them in a special place.

I brought several photos of the party which we'll show in a few minutes but we, as I say, stage it out on this grassy area outside of the park and we use tents. We rent tents every year from the same tent rental company and they do a great job in making the party look like a sort of mini Camelot. This is a very visually beautiful experience and hopefully the food and entertainment is as well.

Finally the big day does arrive and all hands are on duty. Now, the guests arrive and they are directed to a parking space and at that point they are given our new press kit, or our new press materials or a souvenir or whatever and the hostess or host who gives them the kit suggests that they would like to leave that in the car. Otherwise, if we gave the kits at the entrance to the picnic I guarantee you that 80 per cent of them would end up in the trash can during the day because they get very tired of lugging them around the park. So that has worked very successfully, that particular idea of giving them at the parking gate and they leave them in the car.

They approach the desk and they sign in and someone from the PR Department is always near the desk to make any identifications that are necessary, make decisions about if they brought along their second cousin who just happens to fly in from Dubuque, whatever, and also at the same time once they have registered they are given a string bracelet which makes the comings and goings from the party much easier for us to keep track of and for our security people to identify who, indeed, are members of the press group. And, finally they are given tickets to Magic Mountain for all in their group and then they can come and go as they wish. The hours of the press picnic are from 11:00 in the morning until 3:00 in the afternoon. Many people come in, eat, go into the park, ride some rides, see some shows and come back out. And as long as they have the string bracelet on they are identified and are allowed in and out.

When we were deciding to do this and wanted to do a party of this nature we wanted to have a bar because any of you who have ever worked with members of the press know that that is a very, very good idea if you want to keep their friendship. So we do have a bar. We have it, however, on a hillside, just a little bit out of the way. And it's there for those who really want to drink, but on a day like that they basically have their wives and families or their grandchildren and you would be surprised how little use the bar gets. But it's there. They can't accuse us of not having the bar for them if, indeed, they want one. Basically though they drink cokes and maybe a couple of beers, but the hard liquor is available and that's the important thing, just having it available.

We try to make very, very careful plans for this party to make sure that something is going on in the picnic every minute of the four hours that it continues. We have a Blue Grass Band or a Dixieland Band. We have strolling entertainers, which is a part of our street theatre at the park, jugglers, magicians, and various types of entertainers. We also have animals from our animal farm. We have an extensive petting zoo and animal farm and the young ladies and gentlemen from the animal farm bring in various interesting animals and walk around the tables and let the kids pet them and have their pictures made with them and whatever. So we plan it very carefully that sometimes happens. We have marching bands come through but it's worked down to the minute. We know exactly when these things are going to happen.

Another thing that the people enjoy so much. We have one of our balloon salesladies come into the picnic about once every hour and she, of course, is giving out complimentary balloons to the kids who are there as our guests. And this, the balloons help to give us a very colorful atmosphere and it's a very minimum cost to really make it a festive occasion and people love those bal-

loons.

The biggest problem, truly, after four years is trying to get them all out at 3:00 in the afternoon. I mean you've had them for four hours and you're ready for them to go home by that time, believe me. But finally after we break down the food line for the last time and sort of take the Cokes and the beer and so forth out of the tubs and put them away, they start drifting away.

Now, you know, the best part to us in a business where you are normally not thanked for much is that we get about 50 or 60, 70 letters a year from members of the media thanking us for the party. And as I say, the phone calls start about the 1st of April saying: When is it going to be this year? So it has been quite successful.

If we can look at the slides I'd like to show you what our picnic looks like.

(Whereupon, there was a slide presentation, accompanying remarks as follows:)

MR. RYAN: That's the Registration Table. As you can see we have a couple of security guards around there, too. This is the table they approach and make their sign-ins and so forth.

From a hillside, that's some of the tents, the shade structure, and I think that's a llama in the foreground. They grow wild in southern California, you know.

Another shot of the tents to show you the festive look. It's a very happy and a very festive look. And this is from inside one of the structures.

And, of course, that's one of the most important things, are those hamburgers cooked right there on the spot and the smell becomes really delightful and the people like that a great deal.

Our Dixieland Band is playing throughout the party. And there's the balloon young lady I was telling you about. And as I say she comes in about once an hour and gets rid of all her balloons and comes back with another whole group and gives them out. So by the time the party's over we have a lot of balloons.

This is a miniature horse from our -- one of our attractions. One of our train rides, the Grand Centennial Excursion that we have at the park and we bring the horses, little tiny horses, in so the kids can pet and have their pictures taken with them. There's an owl, I think, yeah, from the animal farm again who's come in to maybe have a Coke and say hello.

But the main thing is eating. And everybody does have fun. There's a lot of eating and there's a lot of good times. Okay, I think that's it on the slides. Thank you.

So it's a party but it's a party that we think the press enjoys very much because this is a party that they can bring their families to, they can enjoy the whole day with their families. And Magic Mountain is very much a family place and so we very much like to do a family party. Thank you.

CHAIRMAN STONE: Thank you very much. Any questions you might want to entertain at this time?

(No response).

CHAIRMAN STONE: We're in good shape on our time, so I promised you I would have you out by 5:30. Any question to Jack on that? Jack, that was very good.

Our next presentation, you may call our "Dog and Clydesdale Show." Oh, my, it is getting late in the day.

Monty Roberts is Director of Marketing for Busch Gardens, the family entertainment division of Anheuser-Busch. Monty is responsible for Marketing Research, Advertising, Direct Sales, Institutional Advertising, Promotion, Publicity for Busch Gardens in Tampa, Los Angeles and in Williamsburg.

He is Director and Secretary of "Discover America Travel Organization," and he's also Director on the IAAPA Board. He has previously worked for Gardner Advertising Agency in St. Louis. He's worked primarily at times with Ford Motor Company. He has been a reporter for the St. Louis Globe Democrat. He's a native of St. Louis and had two years at Yale University and finished up his B.S. Degree at Washington University in St. Louis. He's married and his lovely wife, Laura, is here who is quite a friend of mine. I want them to meet Monty's wife. There's Laura.

Monty's presentation, "How to Introduce a New Ride." He is going to be assisted by Rod Caborn, who is Marketing Manager at Busch Gardens in Tampa. Ladies and gentlemen, without further ado, Monty Roberts and "How to Introduce a New Ride."

"How to Open a New Ride"
by

W.M. "Monty" Roberts III, Busch Gardens
Division of Anheuser-Busch, Inc., St. Louis, MO

MR. MONTY ROBERTS: Thanks, Ed. As you might know Ed and I just cooked up a little deal, a cultural exchange program between the Old Country in Williamsburg and Opryland and if the weather isn't better in Williamsburg next weekend I think we're both going to be staying in New Orleans indefinitely.

Let me get Rod up here right away because this is going to be kind of a "Frick and Frack" act and I'm not sure how we're going to do it. This is spontaneous and unrehearsed, I guarantee you.

Rod Caborn, who is our Marketing Manager in Tampa, I've got a little system worked out with Rod kind of like the fuzzies program. The deal is that the first year he gets up to three million people in Tampa he gets a bona fide 1944 World Series Program.

It works just as well as the fuzzies. Rod looks like he's going to end up the year with a little over 2.4 this year, so we are feeling pretty good about that. I think in the last five years we've more than doubled the price and raised the number of people by about 500,000. So that's not a bad act.

One thing I want to say before we start is we are going to kind of be alternating here like Huntley and Brinkley, but the Python which is what we christened our corkscrew as was really an incredible opportunity for us because the gardens at Tampa are the oldest of the bunch. It's 17 years old and with that much history behind it there are an awful lot of people in the world that no matter how many rides and attractions we add to the park still remembered it mostly as Cypress Gardens with beer. And so the addition of the corkscrew ride really was our opportunity to come back in and really make a lot of noise and we stole a lot of ideas away from our friends at Six Flags and everywhere else.

But I think we'll jump right in and alternate here and kind of work back and forth and tell you what we tried to do and whether or not it worked.

You want to pick it up, Ron?

MR. RON CABORN: Yeah. Well, Monty, with all that list of credits, I didn't even recognize him.

He's got a cultural background I wasn't quite aware of. He proved it last night when we went to some little place across the river in Gretna, which I had never been to before and Monty's been telling me about this place for weeks. He said: We're going to take you to this place in Gretna and have one of the finest meals you ever had. So when we got there and we sat down and Monty ordered some gumbo thing with shrimp and all the New Orleans type of food that you read about. And what do you recommend? And he said: Well, order the 7-course dinner. Sure enough, the waiter came back about 10 minutes later, which is pretty quick, and I thought, well, the 7-course dinner was possum and a six-pack.

So much for the fuzzy system.

If we can dim the lights we're going to show a few slides and talk about how we tried to sell the Python in 1976. Remember the Jim McGinnis book a couple of years ago telling how they sold Nixon to the American public in 1968. Well, it got varied from that a little bit.

(Slide presentation, with accompanying remarks, as follows:)

MR. CABORN: But it's a thrill ride and we tried to look at it in the same fashion as one would look at a retail shelf item or a unique service and we approached our sales effort, like many companies that hand a product, a rollout.

By way of background, let me tell you a little bit about our attraction and our market and this should provide some insight as to why we adopted certain marketing strategies.

Well, locally we serve an audience that has known us as Busch Gardens for 17 years. Now this year we began to shift to a more descriptive overall umbrella name, "The Dark Continent," and that phase is something that Monty will elaborate on in just a moment.

Our primary core market is based in Tampa and St. Petersburg, Sarasota, Bradenton, Lakeland and Winter Haven provide the remainder of our local market and that totals about 1.9 million people, or about 700,000 households all within about an hour or a little

bit more from our attraction.

Beyond our local market we have a potential weekend audience in Central Florida which we consider a secondary market for us. Orlando is obviously a key target because it has the sizable population base and more important all those people visiting Walt Disney World are also in this area.

We also wanted to impact as much of the southeastern United States as we could when we introduced the Python, our corkscrew ride, in July, but from a manhour and a budget standpoint we had to focus strictly on Atlanta as our primary southeastern market.

If we can have the lights up. Monty, if you'd kind of take everybody through up to where we were; up until the introduction of the Python. Then, we can actually go into the marketing program for the ride itself.

MR. ROBERTS: Okay, as I alluded to the park is so old and so well entrenched in terms of the botanical exhibits and the animal exhibits and the free beer that the Python really presented a fantastic opportunity for us to crack the youth market for the first time. We had never done very well in getting any penetration of the teenage market in the Tampa area because although I think that teenagers like to drink beer, it's not strictly legal and they don't seem to be too thrilled or turned on by the granda flora.

There really were two steps involved in this. Right before the Python came on, after we opened the Williamsburg Park, we had done a lot of research and came to the conclusion that we needed to really expand upon the theme of the Busch Gardens at Tampa which is African and we have a very sizable collection of African animals and we had, in 1975, introduced a new Moroccan Village area and began to really flush out the theme part. And our research had shown very strongly that theme is probably the single most important thing of a theme park, obviously.

One of the other really super important criteria for a successful theme park is rides. You know, the teenagers aren't going to come out if they can't get a thrill.

So I wanted to show you the TV spot that was used beginning in '75 and show you how soft-sell we really were up until the Python came on.

Roll that first commercial, please.

(There was a commercial TV spot shown.)

MR. ROBERTS: Okay, now that gives you an idea of how we were selling the park on television. We also carried this same theme forward in our magazine ads. We get about 75 per cent of our people from out of state and we have found magazine advertising to be pretty effective in generating both inquiries and bodies through the front gate. Creatively, there's a tremendous amount of similarity between the magazine stuff and the television, although they are used for two different purposes.

But the emphasis in '75, all the way up until the introduction of the Python, as you can see was very much oriented toward

the theme idea and getting across the idea of the message that the thematic expression you were going to have was 19th Century Africa and, of course, the only thing that anybody in America knows about 19th Century Africa is what they've seen in movies. So, for the last couple of years Rod and I have been looking at every old movie I think that's ever been made. I'm so sick of Buster Crabbe I can't see straight.

We then found ourselves with the Python coming on. The first thing that happened was trying to figure out what to call it. Our objectives were very simple, we wanted to be able to project an image that had this: there are rides at Busch Gardens, it is a good place for teenagers and people who want to scare the hell out of themselves. We wanted to increase our penetration of the tourist market and fight off some of the Mickey Mouse stuff up the road.

And probably most importantly, you know, I think everybody in the business knows what kind of penetration you have to get of your core market to be successful and in Tampa you have kind of a unique situation because probably 50 per cent of the resident market is senile.

So, I asked Norm Scott from Arrow if he could think of some way to have a wheelchair ride.

When the opportunity to have the corkscrew came along it really represented an opportunity to really boost our penetration of the local market by getting all the teenagers that hadn't been coming.

The first problem we had was trying to think of what to call it. I was kind of allergic to calling it a corkscrew. We're helping them too much already. But we went through, oh, I don't know, I think we went through 50 different names and the funny thing about the Python name, which is what we ended up with, really came about by accident. One of the art directors at the agency one day said: Hey, why don't you call it the Python. And that was after 30 people probably had made lists of 200 names and I was very hung up on calling it the Weemaway and using Miriam McKeeba and all kinds of crazy stuff.

So the Python it was. Then, okay. We are going to call it the Python. Now how are you going to go about getting the thing on? And I spent a good part of my life in the car business both as a dealer and then I worked for Ford Motor Company for a number of years and I was lucky enough to do the Cougar introduction. And, really, the Python introduction for me was kind of a rip-off of what we did when we introduced the Cougar. And if you remember the Cougar, it was ten years ago this month that we brought it out, the whole idea was to take a Mustang and wrap it in a little bit different picture or package and convince everybody that this was the most unique automobile ever built. And in order to do that we tried to make it a household word and did all kinds of nutty things. I gave Rod a list of all the insanity that we went through on that and we tried to really sit down and very deliberately calculate it. It was developing a battle plan. It was like war, you know. And the idea was to use every conceivable tool at our disposal to make the Python a household word in Florida and to motivate people to come out and ride the thing or else stand and watch people scare themselves

to death.

And we also, at this point, wanted to really kind of shift gears out of the kind of advertising we've been doing that was thematic and really get into the drag stuff syndrome. You know: Be there! And the commercial which you'll see in a little while, the original commercial of the Python was really designed to be as deliberately intrusive and offensive as possible and it succeeded beyond our wildest dreams.

I think there is still a running letter to the editor war going on. People writing in saying: God, that is the worst commercial I've ever seen. And somebody else writes back and says: Yeah, but the other one is better. And they're really talking about us and as the old saying goes: As long as they spell our name right, we'll take it.

So let me have Rod take you through quickly the publicity part and then we'll jump back into the advertising end and show you how we managed to offend everybody and sell a lot of tickets.

MR. CABORN: Well, before we got into -- obviously, about a year before hand we had to start telling people about it and we had an advantage in Tampa because nobody knew what a corkscrew ride was. The closest one is in Opryland in Nashville. At least in the Florida marketplace there's some awareness of that but not an overwhelming, so we had an advantage that we could just call it the Python and make that the household word in Tampa and that's what we wanted to do.

We announced the coming of the Python a year in advance of the ride and, our Publicity Manager, Thom Stork rounded out a tremendous barrage of photos and updates on construction of the ride which resulted in coverage like this (illustrating) and we borrowed a page from Pat Callan's book and put a pretty girl along with the snake inside the construction of the ride as it went along and that helped us to get plays.

Construction shots were fine because we really want to get across to the people what the ride actually looked like so they'd have some idea what was coming down the road. So Stork used shots of the corkscrew ride at Knott's Berry Farm, with the permission of Knott's, to publicize the coming of the Python. Here are some magazine covers that broke in June before the ride actually opened in our park and before we had it painted and ready to go at Busch Gardens at Tampa.

So at a point two weeks before the Python opened our advertising program hit. And now I'll let you take the advertising phase of it through.

MR. ROBERTS: Okay, as I say, this was designed to be as controversial and intrusive as possible. The first part of it was a teaser campaign. Little 400 line ads in the newspaper just to get across the idea that something pretty special was coming. And to communicate the idea that what we're really talking about is to challenge the Python and live. This is a really cuckoo ad. All of the photographs are upside down on purpose. That's the local disc jockey hanging from the ride and the quotes were just all totally insane, you know. That was very effective because the disc jockeys all loved it. We used one set of disc jockeys in Tampa and St. Pete and another set of disc jockeys in

Orlando and they got a big charge out of it and, of course, talked about it on their shows every morning so we got something for nothing out of it as well as -- another aspect of this ad, something that we found very effective at all three parks -- you see, we don't use the newspapers that much but when we do it we use newspapers full blast. We always do a full page and usually they are either in four-color or two-color, something to really jump right out in the guy's hand and get him to run out to the park the same day.

We also, with the Python, went into an outdoor program. We generally don't use outdoor advertising that much. We do it more in Tampa than anywhere else because it's somewhat of a problem, those of you who have tried to find Busch Gardens from Cypress Gardens or Disney World, it gets a little confusing. I always end up at the Columbia Restaurant for some reason.

So, generally we used outdoor just to say: Hey, Busch Gardens, turn left or turn right, or whatever. With the Python though we had an opportunity to really go all out and both on about 50 per cent of our painted bulletins and we also went into a very big 30-sheet program for about 90 days.

The first phase of it was "Challenge the Python" with an outrageous photograph and the "coming soon" message. These boards went up about two weeks before the ride actually opened and on July 1, the day the ride opened, the crews went out and switched all the boards around to say "Now Open." And, the outdoor posting continued for about 45 days after the ride was actually opened.

And, again, the idea here was just to make the thing so visible that it was inescapable. I don't think there was any possible way that anybody anywhere close to Tampa could not have known that there was a Python at Busch Gardens and it went upside down and you had to challenge it and live.

The big push, though, was television and this was a real problem for us because we didn't know how to shoot a commercial of a ride that didn't exist and I shopped around and I talked to Woody at Great America and we were going to go up there and film but it turned out, as luck would have it, that was the week he was doing his training or something. So, fortunately, our good friends at Knott's provided their ride for us and we went down and screwed up their operation for a couple of days.

But as I mentioned before, this commercial was designed to be absolutely as terrifying and intrusive as possible. When we put it on the air we put it on at levels of 300 gross rating points and more so that it was just totally inescapable.

Roll the spot.

(There was a TV commercial spot shown.)

MR. ROBERTS: We'll show you our second spot now, how we merged the theme and the Python.

(There was a TV commercial spot shown.)

MR. ROBERTS: So those were the two spots that were going on the

television. We started, I think, the first 30 days we ran strictly the 30-second upside spot to make the announcement and establish the idea that the thing was throwing and controversial and you had to challenge it to live. At the moment the score is Python: One, People: Zero. But that's another story.

We also took advantage of radio. We don't use radio a great deal but we did take the music and the theme music that you heard in the second spot and used it in three rotating radio spots that were designed for slightly different purposes. We brought one along which is the Python of that radio spot.

(There was a presentation of the radio spot.)

MR. CABORN: While Monty was having fun doing all the advertising program I was explaining to people from all the letters that we were getting that the spot that we were showing was designed to show people exactly what the ride was and we really just wanted to be honest in portraying what a thrill ride really was. We had a lot of letters as you can imagine on the spot.

At the same time our Publicity Manager, Thom Stork, hadn't quit yet. He was still grinding out a pretty high-powered publicity program designed to capitalize on all the ad pressure we had put into the program at this point. All the advanced publicity that had gone into it. So our publicity program peaked at the same time our ad pressure peaked.

The first people to board the ride were the area press and drive time DJ's who took a spin on the Python three days prior to opening. We received an overwhelming reaction and maybe not as good but typical of the type of reaction we got was this tape from WFLA's Jack Harris. He is Tampa's top morning DJ. He played this actually back on his show for three straight mornings. We can now hear that tape.

(There was a presentation of the radio spot, Jack Harris' voice-over.)

MR. CABORN: Jack did a good job for us on that one and he had a lot of fun playing that back every morning.

Three weeks before opening we sent out invitations, this is right out of Jack's book here, but we sent out invitations for the area press from our local and Central Florida markets to our Media Family Day, and our invitations said, "Come ride our 12-hundred foot Python." It invited the individual and his family to join us for the day as the Python premiered, around the 1st of July.

On our Media Day we hosted about 500 press and about a thousand family members in a picnic situation. A great many of them wrote or broadcast articles about the ride and -- sort of a residual we didn't think about in planning this out, but a lot of them hadn't been out in a long time and they walked away knowing a great deal more about our total product and did follow-up features on different facets of the park that went beyond the Python.

Publicity Manager Stork used the press as models on the day we had them out and he produced a film clip on Press Test Day that was sent out five days after opening, about as fast as we could

grind up the film clip and here it is.

(There was a presentation of a TV spot.)

MR. CABORN: Here's a race to see who can build a better and more terrifying rollercoaster, says the script. The latest chapter was just written at the Dark Continent, Busch Gardens' Theme Park in Tampa, where they unleashed 1200 feet of coiled fury called "The Python."

The initial ride was awaited with great anticipation, and it was no coincidence that a pair of Detroit test dummies joined their human counterparts as the first to "Challenge the Python."

They all boarded rocket-styled cars, hurdled down a steep drop, and shot through two 360-degree loops.

The humans and their companions survived, returning to the launch pad, safe, sound and begging for more.

And the Python, now being billed as Florida's "Ultimate Thrill Ride" is taking on all who dare at Busch Gardens in Tampa.

We sent that film clip out to some 75 stations and selected primary markets. We had 36 affirmative replies and we had feedback from other markets that we sent the film clip on to that they did run the film clip.

Rick Hensler, our Promotion Manager, developed a high-visibility program designed to impact along with the opening of the ride and continue beyond our ad schedule. On the day of ride opening and the day after, Rick and our gal with the Python, that appeared earlier in the construction photos, visited morning DJ's in Tampa and Orlando during their morning show and talked with them, live on-air about the ride.

Simultaneously, ticket give-aways, on-air were devised in seven different markets. Here are just a couple of examples of those.

(There was a presentation of a radio spot.)

MR. CABORN: I don't know how many of you have ridden a cork-screw ride but you sure don't want to eat much ice-cream once you get off. That was something we had to do with them to kind of sweeten the pot. They are Tampa's top FM rocker and they said: Well, tickets are fine. We've done those kind of promotions with you before. What about something else? And we said: Well, what do you have in mind? And they said: What about all the ice-cream you can eat? So, there it was.

Here's another one that was run in Orlando on the top rock station there. Again, our market was youth.

(There was a presentation of a radio spot.)

MR. CABORN: Now, of course, that's the way it was going on-air. Collateral pieces identifying the Python to our youth market were also set up with rock stations in Tampa and Orlando and we had information backing up the on-air promos like this, where little messages on the Python appeared on the Top Forty Sheets that went

out to the record shops and were given out by the stations.

Other collateral pieces were developed to back up the Python in other kinds of ways. This Python handout was given to each guest entering the Dark Continent beginning two weeks before ride opening and it was sent out in all of our outgoing mail during the same period at no extra cost. It was kind of like a free direct mail campaign by just dropping it in all of our outgoing.

And here's one that worked for about five minutes. We had these metal buttons printed up to give to the first 100,000 people to ride the Python. And after the ride -- well, to give you some background on it, about the same time we started giving these out, Dave Paltzik from Six Flags and Mid-America talked to Spruge Richardson, his counterpart at Six Flags over Georgia, who talked to Monty and then told him, he said: You know these buttons are made out of metal and they cut people's hands? Well, we learned that out about the first five minutes we started handing them out at the ride. We had lacerated fingers in about six instances so we had to quickly quit giving them out. So I recommend going to some other variety, plastic or something a little softer.

And that's pretty much the wrap-up on our total Python campaign. We tried to use, like Monty said, every method of marketing -- every marketing tool we possibly had in our bag of tricks and we tried to do it through collaterals, through honor promotions, through publicity, through some advertising, a lot of the things that didn't necessarily cost us too much except man-hours and we think it paid off.

In terms of results, we experienced our biggest July in our history and six days after the ride opened we had 14,000 which, for use at our park, was a record summer day that we still have yet to hit again. But it was a record summer for us and we owe it all to the Python, hopefully, the marketing campaign behind the selling of the Python had something to do with it.

Monty.

MR. ROBERTS: Okay. Thank you.

CHAIRMAN STONE: Okay. Thank you. Any questions either to Monty Roberts or to Rod Caborn?

FROM THE FLOOR: Would it be asking too much to ask the cost of the Python?

MR. CABORN: Yeah, our total budget for this was about \$100,000 for it, for about a three-month period. That sounds like a lot of money except that's what we normally would have done on a sustaining basis probably in the summertime anyway to carry our park. It's a potentially high attendance period for our park and for all parks in Florida because of the number of tourists we have. Of course, most of those dollars, about 80 per cent of it, 85 per cent of it went into direct advertising and the other 15 per cent spread into publicity, promotion, collaterals and the other things that went out behind it.

CHAIRMAN STONE: We will entertain some more questions. I've got an announcement here. It says that the IAAPA banquet tickets are going fast, going fast. Buy your tickets right now. Hurry,

hurry, hurry. Available at ticket counter in the IAAPA registration area for the banquet on Sunday night. Charlie Wood sent that up to me.

Any other questions? Questions to -- let me say at this time that I want you all to give a big round of applause in our appreciation of these people.

Who I think did a fantastic job. Any questions?

If not, thank you and good night.

.. The Theme Park and Attraction Workshop
adjourned at 5:15 p.m. ..

PROMOTION - PUBLICITY WORKSHOP

SATURDAY, NOVEMBER 20, 1976

LA GALERIE IV AND V - MARRIOTT HOTEL

The Promotion - Publicity Workshop convened at 8:00 p.m., Mr. Jack Ringler, Dorney Park, Allentown, PA, presiding.

MR. ROBERT H. BLUNDRED: Ladies and gentlemen, welcome to the Promotion - Publicity Workshop at this convention. My name is Bob Blundred, the executive officer of the Association.

I have a brief announcement. On your chair there is a yellow brochure, talking about the 1977 business and educational tour of selected outdoor amusement facilities, departing January 7 to Central and South America. This is about the fifth such group trip the Association has sponsored to spread the word about the amusement industry throughout the world. If you will glance at the itinerary, you will see that we will visit about eight amusement parks during this entire trip, and I would like to encourage everyone to consider participation in this trip.

Mr. Kotch, the agent in charge, is in the back of the room; if there are any questions after both sessions, he will be most happy to answer them.

I would like to now introduce Jack Ringler, the chairman for the first portion of this workshop, from Dorney Park. Jack Ringler.

CHAIRMAN JACK RINGLER: Thank you, Bob. Thank you, folks. It is certainly a pleasure to be up here, chairing this Promotion - Publicity Workshop. There are a few of us left, if you will notice in the program. What I mean by a few of us left, that is the amusement parks. We have amusement parks and we have theme parks, and there are a few of us left.

Now I can tell you that you are going to make some money here tonight if you pay attention. You had better pay attention; you had better not even blink an eye because you are going to miss something. This program should take about three hours which we are going to put in one hour, so without any further ado we are going to get right on the road here.

At this time I would like to introduce to you Mr. Thomas Spackman from Indiana Beach, Monticello, Indiana, and he has something special for you at this time. Mr. Spackman.

"Advertising in the Roto Section of a Large City Newspaper"
by

Thomas E. Spackman, Indiana Beach, Monticello, IN

MR. THOMAS E. SPACKMAN: Thank you, Jack. He said how you are going to save some money or make some money, but I am going to talk about how you can spend some money.

I think most of you have received this in the mail earlier. It is a supplement to the Chicago Tribune, an eight-page supplement.

First, I should perhaps explain. Indiana Beach is a small park. It is on an inland lake in Indiana, about halfway between Indianapolis and Chicago. We have got 18 majors and eight kiddie rides. We are not in a populated area. We have got a lot of people living in what we consider our marketing area but it is out on the perimeter of the marketing area, and that is the reason why we chose this medium.

Secondly, like all parks, we need business early in the year, and this was published in the Chicago Tribune on Sunday, June 6, the first weekend after Memorial Day. We figured that the reason for that would be that if people had gone away for the Memorial Day weekend, they should spend the next weekend at home and we would have the best chance of all of reaching them.

The Tribune, of course, is an expensive paper, like all the Sunday papers are, and it has a big circulation, some in our immediate area, but of course we were after Illinois. We are 40 miles from the Illinois line and we were interested in the Illinois territory and the suburbs of Chicago. We excepted the inner city as far as circulation was concerned.

They distributed 800,000 of these, and they were printed in Louisville. I have got some extras up here if you would like to pick up one. You will find there are a lot of transparencies in these. One of the reasons we could put so many in was we had previously published supplements for Indianapolis, Evansville, Chicago, other papers, and we were able to retain some of the transparencies, which cut the production cost down considerably.

This piece would not obviously fit -- of course, if you have got a big enough park, fine -- but we were reaching out for four different markets. One was, of course, the drive-in visitor that would come for the day and enjoy the amusement rides and the restaurants and concessions and so forth that we have.

We are pay-one-price, five days a week, and regular price tickets, ticket book, Saturdays and Sundays.

In addition to the person coming for the rides or just to bring the family in for the day, we were after the vacationist that would come and rent rooms or cottages which we also have, and then a part of this was devoted to our campground which is very large and provides many of our captives, as I call them, the people that are bedded down in the immediate area.

The cost for printing this was approximately \$22,000 and \$12,000 for the Tribune. It had to be trucked from Louisville where it was printed to Chicago within certain time intervals, which the printer took care of. It was designed and developed by our in-house agency, which of course saved us quite a bit of money, at least on the Tribune charges.

We don't really know how much good it did. I wouldn't have wanted to try to get through the year without it. If this was all we had done, fine, but we had other types of advertising going so we can't say it did so much.

We had two coupons in it. The one coupon was disappointing. It was a discount coupon for June and I thought we should have had more results from it. The other coupon was a mail-in coupon and it was received in numbers to indicate that people did read it. I am sure that they do read these supplements, that they keep them, because I know all next year we will continue to receive the coupons out of this thing. I believe the ladies put these away and when they think of it or see in in the drawer, they do get it out. Maybe those people could not come this year but they will come to our place next year. I really figure that 25 per cent of our advertising cost is carried into the following year on a production such as this one.

I think I have covered most of the points there. As I say, I have got some of these up here that you can come and look at to see how they have been slanted. We have got an awful lot of transparencies in them. They are just full of colored pictures and we felt that that was what would really do the selling job.

From our point of view, as I say, we had to reach out to the perimeters of our marketing area and we felt this was the best way to do it because to use TV we would have had to run, well, just to reach this area here, probably seven or eight TV stations that we were able to reach with this one newspaper edition.

I think that about covers everything. If there are any questions -- or do you want to get them later, Jack?

CHAIRMAN RINGLER: If they have any, we will take them right now.

FROM THE FLOOR: What percentage of coupons did you get back, on the discount coupon?

MR. SPACKMAN: The discount coupons, the percentage was negligible. The discount coupons, out of 800,000, we did not get 1,000. I thought that was obviously very poor, because we were offering big discounts and you could use the coupons for cottages or rooms or the campground or amusement rides. We were offering clear across the board, maybe it was too much.

FROM THE FLOOR: How much plus business did it give you over the previous year?

MR. SPACKMAN: The campground was up 75 per cent. We had devoted a whole page to the campground. It had a big jump. Our other business was up around 12.

FROM THE FLOOR: How many of the supplements did you print?

MR. SPACKMAN: Well, we printed about \$25,000. You have to have some extras because they are pretty careless with them at these newspapers.

FROM THE FLOOR: How much lead time was involved in the actual Louisville printing company?

MR. SPACKMAN: Not very much but you see they had printed two previous supplements. They had heading and much of the work already on hand, so the job represented only about a third of the total supplement.

FROM THE FLOOR: How far in advance did you have to get the Tribune's date?

MR. SPACKMAN: I think we were working on that in early April, I believe. You have to reserve space early on anything like that.

FROM THE FLOOR: What type of mail-in coupon was it and what kind of return did you get back on that?

MR. SPACKMAN: The mail-in coupon gave us about 5,000 over 5,000 replies. It was just a corner and they sent it in for information and there were little boxes they could check on camping, motel, and things like that. That coupon basically was aimed at the camping and motel information.

FROM THE FLOOR: I was wondering what percentage of your advertising budget did this constitute?

MR. SPACKMAN: About 20 per cent. It was a big shot. Sometimes we wonder about putting so much in one basket like that.

Thank you very much. Thank you, Jack.

CHAIRMAN RINGLER: Thank you, Mr. Spackman.

Ladies and gentlemen, from time to time you have seen on television many of the larger companies, what they are doing for the industry. I would like to show the courtesy at this time to Pepsi-Cola; they have a video tape that is about 30 seconds.

(Pepsi-Cola video tape here shown.)

CHAIRMAN RINGLER: This is to give you a little music, for those folks that haven't watched television for a few days. I know you have been so busy you haven't had a chance to watch television.

All right, to get right along with the show, let's take Bill Robinson from LeSourdsville. He has got some interesting news for you and he is a crackerjack. Come on, Bill.

"Promotion through Advertising in the Bicentennial Year"
by
William H. Robinson, LeSourdsville Lake Amusement Park,
Middletown, OH

MR. WILLIAM H. ROBINSON: Howdy, everybody. I have tied a lot of stuff together tonight, advertising, promotion and entertainment, so if we can get the lights out we will get started. Don't

get lost. I am going to talk about the Bicentennial but all of it has a point.

During the past few seasons at LeSourdsville we have promoted our park in many ways. Our promotion with Sohio service stations distributing discounts was one of the most successful of the past promotion seasons. Promoting our park through brochures distributed in over 200 interstate motels has helped us stop tourists. This is important; Kings Island is only 20 miles away.

Number three, we have passed out coupons of every size and color at certain times during the season, offering discounts to help on promoting slower periods of the season.

Coke Days are promoted through carton stuffers, inviting patrons to save bottle caps for discounts. Our promotion with Kroger's, the third largest supermarket chain in the country and the largest in our area, continues to be a winner, with discount coupons to the park being offered at the stores and free samples of Kroger products being given away during the promotion.

A new promotion in July of this past season with 110 Frisch's Big Boy Restaurants helped promote an appearance at our park of Grandpa Jones, star of Hee-Haw and the Grand Old Opry. We even promoted the park on the side of milk cartons with the help of a dairy that services our park.

Knowing that the widespread celebration of our nation's 200th birthday would put our park in competition with every celebration or special event held in our area, not only on the Fourth of July but all season long, we wanted to add something extra to our park and its advertising campaign.

Our initial step was to create a host or special character to greet our patrons at the park and to represent LeSourdsville during the Bicentennial. Uncle Freddy the Fun Bear, a cross between Uncle Sam and Br'er Bear of Uncle Remus fame, became an instant success. Not only did he become a big hit with the little ones but also with families and teenagers, and the guys in the costumes liked this, too.

He entertained throughout the park with our Funtime Band. We used him in promotions and special events, along with our other crazy funtime critters. This one picture here was released to all the newspapers during Coke Days and has done real well.

Our next step, we wanted to add some pageantry to the park for '76. A special Bicentennial drum and fife corps, complete with military dress and authentic colonial music, was organized for this purpose. The 13-member corps was made up of seven fifers, four drummers, a flag-bearer and a drum major. Everyday throughout the '76 season the drum and fife corps paraded through the park to Liberty Gardens where a replica of the Liberty Bell was displayed to raise the national colors, along with several other historical flags. On other occasions the drum and fife corps, accompanied by a large banner inviting everyone to discover the spirit of fun, promoted our park in parades and Bicentennial events outside the park.

Our highlight promotion of the '76 season was held on May 29, the day LeSourdsville celebrated its opening of the 57th season. On this special day the Butler County Bicentennial Commis-

sion, state senators, TV personalities, representatives of the IAAPA and other distinguished guests gathered for the dedication of Liberty Gardens and the presentation of the Bicentennial flag, designating LeSourdsville as an official Bicentennial location. The Bicentennial flag was presented by Miss Nancy Kergin, president of Butler County Bicentennial Commission, to Mr. Howard Birney, owner and president of LeSourdsville. It was then raised over Liberty Gardens by the drum and fife corps where it was flown every day throughout the '76 season.

A plaque telling the history of LeSourdsville from 1791 to 1976 was also unveiled. After the dedication a reception was held for distinguished guests and members of the news media. Our Funtime Bands played Happy Birthday, and a large three-tiered cake with 257 candles was cut and served to each of our guests. Two hundred of the candles were for our nation's 200th birthday; the other 57 represented LeSourdsville 57th season.

This one celebration held at LeSourdsville was covered by four of the five TV stations in our area and was used as a feature on the news shows of all four. Every newspaper in our area from dailies to weeklies carried stories before and after the event. LeSourdsville received some 1,200 column inches of free newspaper space for this one event. For those of you who may not know how column inches are figured, there are approximately 180 column inches per newspaper page. Therefore, from one event, LeSourdsville received the equivalent of seven full pages of newspaper space.

Two major elements in promoting out '76 season were our radio and television advertising. In structuring our ads, our first step was to have a new jingle written to use in commercials, inviting everyone to discover the spirit of fun at LeSourdsville. I would like to play a tape at this time of the music that was selected. The tape that you are going to hear contains three versions of the same music. The first has a country beat, the second a march and the third has a Dixieland sound, each one designed to adapt to a particular radio format.

(Tapes were played.)

I want to tell you a little funny story about this. The drum and fife corps you have seen was invited to be on television and I took them down. We went down in different cars and afterwards to McDonald's for a little treat. It was great but they all started singing that in McDonald's and I could have crawled under the table, because they gathered around me and sang it, but it did give me an idea, so we taught the bands and the kids and they sang it on the midway. We pushed the theme across, discover the spirit of fun, and that was the main part of that.

O.K., on to television. We tried to keep the Bicentennial touch in most of our television commercials. The following four commercials were used during our '76 season. In the first you will see our Bicentennial representative, Uncle Freddy, and the rest of the Crazy Critters, in a commercial directed at young audiences through kiddy shows. The second and third were made especially for the Bicentennial, with a little help from history, George Washington and Paul Revere. The last commercial will demonstrate why a little extra effort will benefit most promotions, be it a Bicentennial year or not. Sometimes it might be

cheaper to simply tag on a tag line about a special event to the basic commercial, but most promotions warrant more attention in order to attract attention. This final commercial is one designed for our Street Rod Show and Shine, directed at a special audience who dig cars. We created a character called Fatzerelli, a take-off on the Fonz of Happy Days. Fonzie wanted 15 grand and I couldn't afford that. So, would you play the commercials, please.

(TV commercials were shown.)

You have got to remember that last commercial was not to promote LeSourdsville's rides as an amusement park. We were trying to touch the audience we felt did not visit our park that much, through a special event, which was the car show. It was Gangbusters. We had a good crowd. The guys who brought the cars in thought it was fantastic. As a matter of fact, all the kids in the pictures were car owners. They called me the other day. Two national hot rod magazines are going to run stories on that show in the next few months, and for a little park like LeSourdsville to get in a national magazine is great.

We also have another one coming out on our country music that we do at the park.

Something else important, not one commercial, the jingle, any of it, the ideas, none of it came from an advertising agency. They put it together. The ideas came from the guys who own the arcade, the guy who services the food, myself, the sales force and the man who owns the park, in bull sessions. We sit around and talk and come up with our own ideas. I don't say that it saved us any money. I think our advertising was better this year, though, because we used our own ideas, but maybe that is why. We always think something we do is better than what they do. But when you pay them so much money every year, and you don't see a return on it or you don't feel that you are getting the return that you think you should get with it, so this year we kind of kicked off our own ideas; the discover the spirit of fun theme came from our staff, not from an agency. And we don't have an advertising man with the company, either. We sit down on Fridays to talk about our group sales and we kick around other ideas.

Finally, we thought a discover the spirit of fun jingle would not be suitable for promoting the many special events or shows held each year at LeSourdsville, so a special ad had to be created, sometimes for each event. I want to play another tape. This particular one was used to advertise and promote one of our Rock, Roll and Remember Shows. There are a couple of posters up about it, that we had in August.

(Tape was played.)

That tape there was on a cassette. We had a version of a radio commercial but that was the one I wanted to bring down here so you would get the whole picture of it. In the office we have got a cassette tape player that goes out into the park and every so often we pop a tape in to talk about what is coming up the next week or the week after.

Our media coverage had a Bicentennial flavor, thus helping to attract public attention, and our added attractions for the '76 season helped us to receive a great deal of free media coverage. The newspaper coverage and radio and TV advertising of LeSourdsville Lake's Bicentennial celebration was most successful. Our Uncle Freddy and drum and fifecorps were well received wherever they appeared as representatives of the park. We received more free media coverage than ever before, but most important, our gate attendance showed the largest increase of the past ten years.

This evening I tried to show you what we did at LeSourdsville in the way of promotion and stress the importance of advertising these promotions in the best way. Like a ride is highlighted by spectacular lighting, a good promotion can become a great promotion with effective advertising, whether that advertising be defined in eye-catching posters, colorful coupons, a snappy jingle, or the help of a special character to help attract the public's eye.

Knowing of the competition for the amusement dollar during the Bicentennial, we used effective advertising for our promotions and attractions. In turn, the '76 season was our best season ever. LeSourdsville's advertising money and promotion money was well spent in '76. Thank you.

I have got two minutes for questions.

FROM THE FLOOR: From the inception of the jingles, from your creative standpoint to the time they were actually finished producing, not now including the radio time that you used them on, what kind of money was spent for the three of them?

MR. ROBINSON: The three commercials, that was \$3,500. That was the most expensive part of anything you have seen.

FROM THE FLOOR: What about the TV commercial?

MR. ROBINSON: I think it was something like \$500. All it is was film that was taken at the park and spliced together. You add the cost of the photographer.

FROM THE FLOOR: They did the music, too?

MR. ROBINSON: We told them we wanted a certain thing and the agency went out and hired musicians and singers. I think there was like seven or eight singers and 15 musicians to make those three, and that was the expense.

FROM THE FLOOR: That is the jingles, now?

MR. ROBINSON: Yes, sir.

FROM THE FLOOR: And the TV was about \$500.

MR. ROBINSON: Yes. All that is just film shots at the park by a cameraman that knew basically what he was doing, and there is a couple of shots in there that I am not too pleased with.

FROM THE FLOOR: Do you know what jingle house was involved in those commercials?

MR. ROBINSON: Sure don't.

FROM THE FLOOR: Would you explain this patch?

MR. ROBINSON: That patch was given away Coca-Cola Day. I tried to bring some carton stuffers but didn't have any, but during Coke Days we promoted, if you had six bottle caps, you got in the park. I think the gate admission was 50 cents and the pay-one-price was five dollars, and you got in and saved a total of two dollars. The first 1,000 people got a free denim patch. They had done it with the Cincinnati Stingers hockey team and it went over real well. Our timing was off. We ran it the first week after school was out and we didn't do real well. Coke Days basically do well. We changed the dates this year and I think it hurt. It was a split. We paid half and they paid half. They had the contact. I think it was 40 cents.

FROM THE FLOOR: What did you do with Sohio?

MR. ROBINSON: Sohio, from Memorial Day weekend through our last weekend, which is the last weekend in September, passed out over a million and a half coupons to visit our park. I don't know what the return is on anything because the bookkeeper has them and we have been busting concrete since the day we closed, and I haven't had a chance to look at anything. It is a good promotion. It has been great for three years, and something like 250 people a day average use the coupons.

FROM THE FLOOR: What were the coupons worth?

MR. ROBINSON: We defined our promotions in two different ways. If it ran for a whole season, you got one discount. If it ran for a week, the discount was a little bit better, or one day. This promotion ran the whole season so I think they saved \$1.50 where like the Coke saved two bucks.

FROM THE FLOOR: What was your advertising budget?

MR. ROBINSON: Sir, we don't have an advertising budget. We go anywhere from \$65,000 to \$100,000 a year. This year I don't know what it was. Some years it was cheaper, some years it was a little more, and I really don't know what it is. It is in those figures, that's all. If you have more promotions or more things you have got to talk about, you have got to spend more money.

FROM THE FLOOR: Do you have an in-house marketing man?

MR. ROBINSON: No, sir, we do it ourselves.

FROM THE FLOOR: Meaning you?

MR. ROBINSON: I don't know how you want to define marketing. I mean if we come up with a promotion or something we want to do, we don't -- a marketing man, I don't know how you want to define him. Do you want to define him to me? Then I can tell you. We do just about everything ourselves, so if we have got one, I guess one of the three or four guys that run the office is doing it, but we don't have a marketing man as such on the staff, no. We are all called salesmen. But if you want to tell me what you want to say a marketing man is, then maybe I can come back and

help you.

FROM THE FLOOR: I just wondered who did the work.

MR. ROBINSON: All five of us. Like I said before, there's the man in the foods, myself, we have another salesman, two other salesmen that work in the arcade. Those four men book the picnics, do all the promotion work, come up with every gimmick you can think of. And we have got the man that owns the company. We do everything from busting the concrete to pouring it to pulling the wires to selling the picnics.

FROM THE FLOOR: Ten-four!

MR. ROBINSON: And if you don't believe we bust the concrete, 300 yards have been poured in the last six weeks, and I took it all up and the other guys put it all back down right behind me, and Tuesday morning we are going to hit it again!

Anybody else? Thank you, folks.

CHAIRMAN RINGLER: Thank you, Bill.

Yes, there are only a few of us left, but you see what we are doing; we are really working. Making money, that's the name of the game, and that is what you are here for, to make money. Are you enjoying the show? . Great, great.

At this time we have another little surprise for you. We are going to present to you at this time Stan Nelson from Joyland, Wichita, Kansas, with the world of marionettes and puppets.

"Promotion and Publicity ... The World of Marionettes"
by

Stanley R. Nelson, Joyland Amusement Park, Wichita, KS

MR. STANLEY R. NELSON: Good evening, ladies and gentlemen. It is a pleasure to have this opportunity to talk with you and visit with you about one of my favorite promotions. What you hear in the background is the music that introduces our spectacular puppet variety show, the Trotter Brothers production of Puppets on Parade.

The puppet show has the basic ingredients for what we consider a successful attraction or promotion should have. It appeals to all ages, easy and relatively inexpensive to promote, adjusts to crowd conditions, draws new money, widens our customer appeal, prompts much publicity, creates community public relations and provides a new entertainment impact on our market. It enhances our reputation in the community, lends itself to repeat business and, last but foremost, it forms the basic concept for the image we try to project in our area as a family entertainment center.

(Puppet show was presented.)

You will have to remember, ladies and gentlemen, that they have condensed all of this into about three or four minutes that they usually do in about half an hour. We did this so that you would get a cross-section of what happens at a variety show, so it doesn't really tell the whole story as far as the beauty is concerned.

Bob Munson and Dave Trotter, the Trotter Brothers Production.

There is some literature at your seats that tells some of the things that these fellows have done. Bob and I will be happy to answer any questions you might have and expand on any of the points after this session. Developing new dimensions in fun and creating more variety and appeal is not only becoming more and more important but more and more a necessity in the parks and attractions field.

The puppet show is extremely successful for us. It is recommended for small, medium and large parks and attractions. If you have any questions, Bob and I will be glad to answer them. Thank you.

CHAIRMAN RINGLER: If you have any questions, Stan will answer them right now for you.

FROM THE FLOOR: We are thinking about getting into this. Can you give me an idea of the cost to you as a park owner?

MR. NELSON: Well, we ran into a nice situation. We had a Frontier Town. We had a building that was not being used so we converted it into a theater. It holds about 225 to 250 people, depending on how you get them seated in there. For us last year -- Bob, do you want to give out what the cost was? I guess it is no secret.

MR. ROBERT MUNSON: For the park? Well, we had a budget, we worked on a salary of \$800 a week and --

MR. NELSON: Yes, it is \$800 a week, for those of you than cannot hear, and what happened was that we sold tickets to the puppet show and then when the \$800 was met, then we split the income after that and we absorbed the expenses of doing the normal work.

MR. MUNSON: Well, we operated on \$800 plus 50-50.

MR. NELSON: Right, and they did like they said, appeared in commercials, and they read the funnies on Sunday morning, Thursday they were in the studios in television. They did all the commercials for the Kansas State Fair. Just a tremendous amount of contact from park to people and particularly kids, because these puppets don't scare children, they come up and become part of what is going on. They do this all over the midway. They did it at the Silver Slipper Saloon, like they were talking about. They made the piano into I guess what they call a playbar, and the fellow would play the piano and then the puppets would get up and sing, a sing-along thing, and then they would go out to the tables, and there was a lot of camaraderie between the people and the puppets. They became pretty well known throughout the community.

FROM THE FLOOR: How many shows a week did you schedule?

MR. NELSON: We changed that according to what was demanded. Normally, two in the afternoon and three in the evening. If we had, like once in a while we will have a Cessna picnic with 8,000 to 10,000 people, they would shorten the shows and do as many shows as were necessary to get the people that wanted to see the

show. In other words, it is very flexible; you can go up and down.

FROM THE FLOOR: Who do you see about hiring them?

MR. NELSON: Yes, take them away from me now!

MR. MUNSON: I do want to say publicly, it has been one of the most exciting experiences that has ever happened to the Trotter Brothers, and that is with Stan and Margaret.

MR. NELSON: Thank you, Bob. The guys have been great. We have enjoyed it.

FROM THE FLOOR: What did you charge for admission?

MR. NELSON: We charge \$1.25 to get into the show and we gave them a 50-cent discount at the gate, so you are talking about 75 cents, and we also used that \$1.25 -- we had Coke stuffers, they gave out discount tickets to the puppet shows and there was a lot of areas that we used that for.

FROM THE FLOOR: What happens if somebody would like to see the puppet show twice in one day? Would they have to pay \$1.25 each time?

MR. NELSON: Well, the 75 cents, yes, because actually with live people working puppets they are able to vary the variety. They have ice-skaters, they have dancing clowns, tinsel-toy bands, they have all different kinds of puppetry that they can use to change the show, so it is a very flexible live entertainment feature. You can use it for Western times. We had Western radio promotions. They can pull it into the Western theme. You can go almost any way you want with the same people, see. That is a nice thing about it, it doesn't take very many people.

FROM THE FLOOR: They do have units going out, though?

MR. NELSON: I don't know about the extent, the number of units that Bob is developing, but they make all their own puppets, the Trotter Brothers, and they teach people. Like they said, they had two classes from the school system, so that made a pretty nice thing for us. They taught the kids how to make puppets and use them and how to make them talk and walk and things like that.

FROM THE FLOOR: When you said you made commercials, did you have to use union people or would you use non-union?

MR. NELSON: I don't know what their deal is. I don't know. Bob?

MR. MUNSON: You know, I used to belong to AGVA, American Guild of Variety Artists, and there is not much of AGVA left, but I stay away from unions, you know. There is no problem, but in this field there are a lot of talented people around and you can just get out there and find them in your own communities and if need be, the Trotter Brothers will help you. I mean we have units that we are putting out now to travel.

FROM THE FLOOR: When you are cutting a commercial, how do you cut it if you are not union? That is my question.

MR. MUNSON: Well, in Wichita, Kansas, it has never come up.

FROM THE FLOOR: But what about St. Louis or, you know, some other town?

MR. MUNSON: Well, puppeteers, it is easy to join a union. I mean the American Guild of Variety Artists, it was very easy to join a union. If we get into a union situation, a television station, you know, we can solve those problems. There is really no problem there.

MR. NELSON: Anyone else have any questions or problems about this? O.K., that is all I have on puppetry. Thank you.

CHAIRMAN RINGLER: Thank you, Stan. I bet you folks didn't know it was so much fun to make money, did you? Isn't it great? It is really a pleasure.

We are going to move right along. I had Lynda Keever Boggs. She was from Miracle Strip Amusement Park in Panama City, and that is comparatively new, but unfortunately she wasn't able to make it. Under the good graces of Ed Hutton of Frontier Village, he has decided that he is going to do a little speaking on group sales for us, and we certainly appreciate it.

Ed Hutton from Frontier Village.

"Promoting Group Sales"

by

Ed Hutton

Frontier Village, San Jose, CA

MR. ED HUTTON: I don't have a tape this year, for those that were here last year. Bob asked me about 20 minutes ago if I would substitute and say a few things about our group sales this year, and I will make it brief because I know we are late on the agenda, but it could be helpful to some of you.

We are located in Santa Clara County, City of San Jose, in northern California. We are about 15 minutes from the new Marriott Park. We have Marine World Africa U.S.A. in Redwood City and the Santa Cruz beach and boardwalk over in Santa Cruz, about 45 minutes away.

Our attendance for the year was down and is going to be down we are projecting, because we are open year-round, our attendance is going to be down about 17 per cent, putting gross revenue off about 6.5 per cent. I just asked Charlie if I could have permission to relate his situation over there and they don't measure attendance but their gross income is going to be down about six per cent, and at the attraction up in Redwood City, their attendance is off considerable.

So, the Marriott Park did have an impact on us in Santa Clara County. Unlike some of the attractions like Disneyland, this first year Marriott drew most of their crowd, in fact the bulk of it from our immediate Bay Area residents, and of course it has affected us. But the point I would like to make to you is that in our group sales we were up considerably.

Now we break it down into several areas. I have what I call industrial and picnic sales. I have special youth groups

such as Boy Scout - Girl Scout Days. Then I have what we call standard groups. That is where maybe a little Cub Scout group comes in under that, all churches and the like. Then we have a three-week school promotion in May and June.

All areas were up. We doubled our school business. Our special youth days were up 40 per cent. The one I am most delighted about is our industrial party special days and industrial picnics were up 68 per cent, even though our attendance was down overall and will be down for the year approximately 17 per cent.

So how do we do that? Well, we have a discount program, like most companies and most parks. Ours is called the Frontier Wonderland Club. It is 15 years old, and that is where you get a discount program, like most companies and you go to your personnel office where you work and you can come with your individual family and visit the park.

That is how we advertise, anyway, and that is how we already have a contact at over 1,200 companies. That is our number one lead. Our salesmen have that contact and they go in there and they talk in person and of course we do direct mail.

Now we direct mail to other lists that we don't have as part of our discount program. We get our leads from our Dun & Bradstreet list and an industrial guide that is published in the San Francisco Bay Area.

I do want to make this brief because of the time and I would just shorten all my remarks up to say that we are tickled that we increased our group sales. We did it by really personal sales. I have given you the auxiliary things we did but we added one salesman, which gave us two for industrial group picnic business and special days and then we added another person, a lady, who called on the schools, and basically schools, quite frankly, were direct mail, and she called on all the Bay Area recreation departments and she called on the Boy Scout, Girl Scout, et cetera Councils. So we really did it with direct mail and little things like that, but when it came down to it, it was in-person calls.

I also for the first time put our salesmen on commission, so there was a base salary, a livable salary plus a commission, and one of ours really excelled. For example, he sold over \$300,000 in business just out of two counties and he was rewarded accordingly on a percentage that was already established.

If you have any questions, I will be happy to answer them. It was just that we were happy with that area. Yes, sir.

FROM THE FLOOR: Just one primary question. The standard groups you mentioned and the walk-in groups and things like this, you said you used direct mail to get into these things and then you had a special day for them, is that right?

MR. HUTTON: We have youth days and we will go there to the Councils and have a Boy Scout Day. We establish the date with the Council, say in Santa Clara County, and then we will go to the other Boy Scout Councils and see if that day is O.K. with them, so we establish May 14 as Boy Scout Day at Frontier Village. We supply flyers and the like. We do give them a special price, a pay-one-price, and a hot dog and a Coke. They promote it

through flyers which we supply and also through their Boy Scout newspaper.

Then we do the same thing with the Camp Fire people and we will do the same thing with the Girl Scouts. In addition, we did it twice a year. We had a Boy Scout Day in the spring and we had a Boy Scout Day in the fall. Even though each of the two events was maybe a little less, the total amount was a lot more for the two events.

The standard groups are the kind we don't just aggressively go after with personal sales. They are done with direct mail and they are done by telephone calls. We of course have a reference in our general brochure about groups and group rates. We have reference at the park about group rates. Our telephone girls, of course, are informed about that. We are also in the yellow pages and other places, the normal places that you might announce that you do have group rates. We have a group rate brochure we call standard group rates, and the standard group rates are the same as our picnic group rates when it comes to the admission and rides. We just require 100 persons or more when they come in for a picnic.

FROM THE FLOOR: What is the minimum number of people a company must employ to get the industrial coupons?

MR. HUTTON: In the San Francisco Bay Area we say 100. If it is in Southern California we say 200. I still debate in my mind if the Southern California companies really do us that much good in San Jose for Frontier Village, because we are not a gigantic park, and the cost of administering the program and providing the tickets and posters and all sometimes -- and we keep track, of course. We know what each company brings us each year, so we weigh that each year. We are always going back and forth on who do we include in the industrial program and who we do not.

If we turn them down, if a company of 70 asks us to belong to the Frontier Wonderland Club and we turn them down by letter, then we at the same time refer them to our group rates and enclose a group rate brochure, a standard group rate brochure, and also suggest that they could come in for a picnic the following summer.

We have six private picnic areas. We added one this year, so even though they have to share the amusement park with the general public, we have six separate picnic areas and there is a guard on each gate. We do not have what most of you have, pavilions, because we don't need pavilions because it really does not rain and we have a lot of shade trees and what-have-you, so we don't have to worry about that problem. They are beautiful picnic areas and we have a good product to sell.

FROM THE FLOOR: You have a total of three salesmen, is that what it was?

MR. HUTTON: Yes, we use three salespersons, two for industrial picnic-type sales and one for calling on the recreation departments and the special Boy Scout - Girl Scout Council, and she administered the school program, too, which was mainly done by mail.

FROM THE FLOOR: Do you have any idea what percentage of the total attendance was groups?

MR. HUTTON: It looks like, and I wish I had brought that but of course I didn't know I was speaking tonight, and we are open year-round and we haven't totalled those figures, but it looks like this year it will be between 35 and 40 per cent. Of course, you understand we had a decrease in our general public business.

Even though the Marriott Park is not in the picnic business, thank heavens, they did go after groups and they did get some of our groups that we would normally have for an annual picnic. They would get them for a special day where they would go to the Marriott Park instead for a fun day or they would get them for a private night, so we did lose some groups to the Marriott Park. But we again, think our sales were up so high because of the aggressive personal sales calls by our salespeople, and I firmly believe in the commission we paid. That was the real incentive.

I have two job openings, by the way!

FROM THE FLOOR: Are you a pay-one-price park?

MR. HUTTON: We are both. We have pay-one-price. This year it was \$4.50 for admission and unlimited rides. We have an admission and 10-ride plan, and we do also offer straight admission and next year our pay-one-price will be \$4.95 at the front gate for admission-unlimited rides, adult or children, and admission and 10 rides book will be \$4.25. So we keep our admission and 10-ride book up high and encourage them to buy the pay-one-price. The pay-one-price will be \$4.95, admission and 10 will be \$4.25.

FROM THE FLOOR: With so many different admission plans, did you find problems with the one-price tickets?

MR. HUTTON: We have no problem. Our operations director uses that. At the general public price his cashiers sell up. If they ask for the admission and ten, every customer is told, did you know that for so many cents more you can have admission-unlimited rides.

FROM THE FLOOR: What was your group rate?

MR. HUTTON: Our group rates vary. For picnics you need 100 persons or more and that group rate this year was about \$3.00 to \$3.50, depending on the size of the group. It got down as low as \$3.00 for admission-unlimited rides, if they had a group of 1,000 or more.

As far as our industrial group picnics go, 95 per cent by custom buy admission-unlimited rides. It is on our group rate sheet for admission and ten and there is a spread of about 80 cents on the net rate between the admission and ten and the unlimited rides, and we sell almost all admission-unlimited rides.

FROM THE FLOOR: But once they got in, how did the operator know whether it was limited or not?

MR. HUTTON: Oh, we just mark them at the front gate. They get a ticket which says pay-one-price. It has a stub on it. When they get to the gate the stub is taken off. If it is a picnic

group, they just wear this, and then when they get to their private picnic area their hand is stamped again by a gate guard at the particular picnic area, and then they just walk in and out all day long. Our ride operators are trained year-in and year-out that if it is admission and ten they get a coupon, and if it is unlimited rides they have to see the ticket handing from them, the special pay-one-price ticket, and their hand stamp.

FROM THE FLOOR: Oh, and the stamp?

MR. HUTTON: Our pay-one-price requires a hand stamp and a ticket too, a ticket they wear all day.

FROM THE FLOOR: Do you have to make reservations in advance or do you allow groups to come any day?

MR. HUTTON: Well, picnics obviously have to have, even it it is just like a Boy Scout troop and want a private picnic area, they would never get it. We do have groups show up sometimes and if they have 20 or more and ask for it, we will honor it, but again it is our highest group rate and they will come in and they can have a group rate if they are unannounced, but it doesn't really happen I wouldn't imagine too much. I don't know if that is 15 or 20 groups or what. I am looking over at Warren here; he says very little.

But we do say group reservations are required but we will honor it if a busload shows up at the front gate. We certainly don't want to make them go away feeling bad. We like the money!

Thank you very much.

CHAIRMAN RINGLER: Thank you, Ed. That's wonderful. It is almost impossible to do a thing like this in one hour, isn't it? Yes, siree, but we are moving right along. We are a little late, we are about 10 minutes late. We have two more speakers, and I apologize to Jim for being late.

Ron Adams, from Geauga Lake, Aurora, Ohio. Ron.

MR. RON ADAMS: Thank you, Jack.

I tell you, with all these fine presentations here tonight, I feel like a bull in a china shop.

Funtime, Incorporated, acquired Geauga Lake Park in Aurora, Ohio, in 1969, and our attendance has increased significantly during that eight-year span. We have built our traffic largely on advertising, promotions, group sales, publicity. For the most part, all of our guests came from the northeastern Ohio area, which includes the Greater Cleveland-Akron-Canton-Youngstown and Warren areas.

I might add that also in this area, it is a very competitive area, with Conneaut Lake Park, I-Dor Park, Cedar Point, Chippewa Lake, Kennywood in Pittsburgh -- very competitive.

Because of this immediate market with approximately five million people, we were very successful the last two years in weathering the so-called energy crisis, the recession, the layoffs, the inflation, and we succeeded in raising attendance in

both of those years. But as we approached this season, this past summer, we felt that we were faced with a different situation, with an improving economy, less inflation, somewhat less unemployment, a Bicentennial year, a universal urge of the consumer to maybe travel a little longer and a little further, not stay at home.

Well, the prospect of this happening within our immediate market, we felt that we needed to find a vehicle to go out of our market and bring in new people. I think we are all aware that we just never seem to have enough advertising dollars to do the complete job. We didn't want to decrease our expenditures in our immediate market, so we decided to look for a promotional vehicle to carry us out of our immediate market.

Our search led us to Lawson's, a chain of convenient food stores located throughout the state of Ohio, western Pennsylvania, and the state of Michigan. We felt that this was an opportunity to get close to the consumer and benefit from this chain's high traffic count.

Now the Lawson chain not only has a wide geographic distribution but is one of the more highly concentrated food retail outlets in the state of Ohio. They have an in-store traffic of one million people per week, and this was our objective, to reach these people through the Lawson chain.

These million people per week saw Geauga Lake posters which were printed by the Lawson's chain, easel-backed, and located at the point of purchase in every store, a total of 700 stores throughout the state of Ohio, southeastern Michigan and western Pennsylvania. They offered a discount coupon to Geauga Lake, which was a dollar off our \$5.50 price and was valid Monday through Friday only.

Over 92,000 coupons were redeemed at Geauga Lake Park this past summer. I might add that we could observe at our main entrance people walking up to the main gate on Saturdays and Sundays with the Lawson's coupon. Of course, it was not valid and it was stated right on the coupon that the coupon was only valid Monday through Friday, so there were other advantages to the coupon than the reduction.

Lawson's promoted primarily through newspapers. Seventy-five newspapers every week for approximately a 10-week period, with a combined total circulation of 3.2 million. That included papers like the Columbus Dispatch, the Detroit Free Press. They spent roughly \$250,000, of which we were part of that advertising.

We also, as I mentioned before, achieved exposure through the store level with a million people per week. Over a 10-week period this left us theoretically with 10 million impressions of Geauga Lake. It is hard to place a dollar value on that, but we do know that we had 92,000 coupons redeemed, and that comes to slightly over \$400,000.

It also helped us achieve building our weekday traffic, because this was the only time it was available. So, we did discount, we went statewide, we ended up the season with an attendance increase, an increase in our gross revenues and an increase in our net profit, and that is what we set out to achieve.

Now, I do have some copies of the posters that we used on the counters in the Lawson stores here, of which I might add, Lawson's printed all of this material. They printed the coupons, they printed the counter posters, they printed the window posters, so with the distribution through 700 outlets and a coupon in every one of these racks sitting by the cash register, I think we made some new friends in the state of Ohio. We did achieve what we set out to do. We had a very successful 1976.

Thank you very much.

CHAIRMAN RINGLER: Ron, I think a couple of gentlemen here have questions for you.

MR. ADAMS: I hope I can answer them.

FROM THE FLOOR: You say the supermarket printed all that material for you; did you have to give them a percentage?

MR. ADAMS: No, sir. It was primarily the discount of a dollar off.

FROM THE FLOOR: What was the question?

MR. ADAMS: What did we have to give them? We gave them Geauga Lake and we felt that was a darned good product, a dollar discount, that is what they got.

FROM THE FLOOR: How did Lawson's feel about the promotion?

MR. ADAMS: They felt very good and that brings up a point. Totally there was basically a million coupons. Now with a million people per week and a million coupons issued, they are a basic staple-item food store, such as milk, bread and this, so in the local community you possibly have a certain percentage of repeat traffic from week to week, but they did issue a million coupons so that would come out to about a 9.2 per cent reduction.

FROM THE FLOOR: How did they issue the coupons?

MR. ADAMS: At the counter.

FROM THE FLOOR: I mean just to anybody who came in, or did they ask for them?

MR. ADAMS: They started out that way but they had to move the cards behind the counter because they couldn't keep the coupons in supply.

FROM THE FLOOR: Would you explain please the basic initial approach to Lawson's, the mechanics of it, and about the \$250,000 spent for the 75 newspapers, how that was shared.

MR. ADAMS: Well, the \$250,000 was basically involved with the 75 newspapers. O.K., that was the amount spent throughout the states of Ohio, Michigan and Pennsylvania, by Lawson's, and we were part of that advertising with tags. O.K. We did not play any financial part in that.

FROM THE FLOOR: I am sorry, I am talking about your basic initial approach to Lawson's. Where did it start and how did you

handle the mechanics?

MR. ADAMS: Well, it started at the main office. We just set out to go in and talk to them about a promotion and they liked the idea. We knew we liked the idea to start with, and that is how it came about. Knock on that door.

FROM THE FLOOR: Did you work the mechanics of the program out together or was it basically their idea or what?

MR. ADAMS: Well, the original idea was the park's, but we did sit down and talk and work various aspects out together.

FROM THE FLOOR: You had the mechanics of it worked out?

MR. ADAMS: Basically, yes.

FROM THE FLOOR: Was each coupon good for one family?

MR. ADAMS: One coupon per person.

FROM THE FLOOR: Did you have any direct tie-in with the store managers? Did you give them anything, a special day or anything like that?

MR. ADAMS: No, no.

FROM THE FLOOR: Why did the food stores pay for all the printing costs? What were they getting out of it?

MR. ADAMS: Why? Well, they were using this as a traffic builder.

FROM THE FLOOR: What percentage of your total receipts did you spend on advertising?

MR. ADAMS: O.K., we did spend our advertising the same way as they tagged their newspaper advertising.

FROM THE FLOOR: He is asking what percentage of your gross sales did you spend on advertising, and I think we could poll the whole group tonight and find some varying ideas on that -- what percentage of sales are put back into advertising and promotion -- and I think everybody could toss out some numbers if we could listen.

MR. ADAMS: Well, on that, that is really in our area so competitive that I would rather not go into that, and we don't have the time.

FROM THE FLOOR: I think there is confusion on this advertising and maybe you could clear it up. Are we correct in assuming that the ad that came out was a Lawson's ad for food specials like, say, we are having this week, and then there was a tag on it about the park?

MR. ADAMS: Yes, sir.

FROM THE FLOOR: It wasn't a sheet that said come to the park.

MR. ADAMS: It was not a complete ad on Geauga Lake Park. We were part of every ad that they ran during that period, tagged.

FROM THE FLOOR: Did you have to pay any portion of that?

MR. ADAMS: No, sir. One more question, that's all we have time for.

FROM THE FLOOR: Did you offer this discount to anyone else or just the food chain?

MR. ADAMS: We ran other promotions during the summer which were limited to one day, two days, three days. We ran with some other food chains. We ran in the Pittsborough market where Lawson's does not have any stores.

FROM THE FLOOR: What percentage of your total attendance was this 92,000?

MR. ADAMS: Of the total attendance? Approximately 15 per cent. Thank you.

CHAIRMAN RINGLER: You see what I mean? We could go on here all night long, because it is wonderful to make money. And, you know folks, all you have to do is ask and you shall receive, and you would be surprised what you can get free. All that newspaper was absolutely free. I just wish we had a lot of time to go into it, but we don't.

Last but not least, the last shall be first, and here he is, James F. Patten III from Shaheen's Fun-O-Rama Park, Salisbury Beach, Massachusetts.

MR. JAMES F. PATTEN III: Bear with me, we are almost there.

We are going to change the title from "Best Promotion" to "Best Promotions." Other than normal newspaper ads and brochure disbursements, promotions at Shaheen's Fun-O-Rama Park are specifically directed to the customers we want. Our Monday discount cards, which offer a 50 per cent discount on all ride tickets, are provided to selected groups only. For example, our local Western Electric plant has an employees club called the WE Valley Club. This club sponsors these discount cards for their 20,000 employees and their families. We put these cards out in quantity but only when sponsored by a recognized organization, and only reaching the customers we want -- employed people with families.

If you flood the market with these specials, then you lose the purpose you set out to create. An important part of this promotion is the fact that our discount cards entitle holders to discounts only on Mondays.

Wednesday is Kiddies' Day at Shaheen's with special prices for children ages 12 and under. Although the price discounts are given to children only, the appeal is to all ages. As long as the youngsters are enjoying themselves, the older members of the family don't mind paying full price for themselves. Again, discount prices are valid Wednesdays only and are limited to children ages 12 and under.

Thursday night is our Date Night. With any male-female combination, such as father-daughter, grandfather-grandaughter, brother-sister, boy-girlfriend, he pays and she rides free. This promotion involves all ages again. The teenagers know all

about it and they sure put it to good use, and the families have quite a time deciding who is going to ride with whom to utilize the basically half-price promotion. Again, this promotion is good all summer but only one night per week, in fact, Thursday.

Friday nothing is discounted at the park but a fireworks display is put on for everyone to enjoy. This promotion is again directed toward the family crowd who without a promotion might not venture out on a Friday night.

Saturday and Sunday require no price discounting or need no supporting promotions. Therefore, when the crowds are there, we are not offering any discounts.

Each of our promotions involving price discounts are valid only on the days and times specified. In this manner we do not allow any discounts at peak crowd periods, therefore maximizing our income potential.

The only slow day left at Shaheen's is Tuesday, and that is why I am here, looking for a promotion that we can use to turn our slowest day into possibly our best day. That's what promotion is all about!

CHAIRMAN RINGLER: Isn't that wonderful! Do you have any questions? We will give you two questions here.

FROM THE FLOOR: First of all, what do you require as proof of age on your 12-year old days?

MR. PATTEN: You guess at that. You have got 16-year old 12-year olds! But you can't fight with them!

FROM THE FLOOR: Did Western Electric contribute anything toward those cards you distributed?

MR. PATTEN: They did not, we paid for them.

CHAIRMAN RINGLER: Thank you. Now, at this time I would like to humbly apologize for running overtime, which was half an hour, and I thought that was pretty good. It is almost impossible. But we do want you to keep your seats because you are going to learn some more on marketing and group sales. If you would like to stand up and take a stretch, fine, but sit right down again, will you please.

.. The Promotion - Publicity Workshop adjourned at 9:30 p.m. ..

MARKETING - GROUP SALES WORKSHOP

SATURDAY, NOVEMBER 20, 1976

LA GALERIE IV AND V - MARRIOTT HOTEL

The Marketing - Group Sales Workshop convened at 9:30 p.m., Jim Kucinski, Bob-Lo, Detroit, MI, presiding.

CHAIRMAN JIM KUCINSKI: Welcome to the Marketing and Group Sales Workshop this evening. My name is Jim Kucinski and I am with Bob-Lo Island Amusement Park located 15 miles south of Detroit, Michigan.

Our topic, group sales, whether it be a school group in May or June or a large industrial picnic in July or August, is one of the major building blocks of our amusement park business. This evening this distinguished panel and myself will discuss different campaigns and techniques we utilize during our season.

Our first speaker this evening will be Mr. Jay Glasnapp from Adventureland in Des Moines, Iowa.

"Money - Money - Money"

by

J.G. Glasnapp, Adventureland Amusement Park,
Des Moines, IA

MR. J.G. GLASNAPP: Thanks, Jim. It is a real pleasure for me to be here for the simple reason that we are a new park. We have only been in operation about two years so it is a real pleasure to speak to a group like this.

The topic of my speech is "Money - Money - Money" and it really doesn't have a lot to do with the speech but I figured it would get a good turnout with this crowd! The topic of marketing and group sales could be entitled, "What the Hell Else Are You Going to Do This Winter?"

When we go out for group sales, we have really four ways to go through a sale. The first is Kiss - Nice Guys We're Not - Give Them What They Want -- that's number one -- and the last, tell them how much fun they had and have them come back next year.

The first part is Kiss -- K-I-S-S -- keep it simple, stupid. I learned that from the guy I work for, Jack Frantz. When you go out for that sale, don't confuse them, let them have it. We look at our group sales, and primarily I am going to talk about industrial picnics or industrial outings, we look at it as a fringe benefit, a fringe benefit for that company, the fringe benefit of fun. You know, in the city of Des Moines we have just gone through two or three labor negotiations where it seemed immediately that the wages were settled and they held out for fringe benefits.

That is what we go in for in our sales - pitch. This is the one fringe benefit that the company can give their employees that they don't have to get sick for, they don't have to die, they can enjoy it. It is a fringe benefit of fun that everybody can enjoy, of all ages. You know, you are competing with a lot of other attractions and fringe benefits. I know a lot of you may say, well, they have an outing, they have a Christmas party. Well, a Christmas party is involved with just the adults. Do the children go? Is there an outing that the company has that involves everybody? That is what we go after, a benefit of fun.

The second part, after we have got that sale, and the way we went after it this year and the way you might want to take a look at it is, in your area, if you are not involved with this, target in on your target industries. Know that power structure in that community. We went after the largest insurance company, which is a group of 5,000, and by the time it was all over we had every insurance company but one in the city of Des Moines, where as you know, there are seven or eight major insurance companies.

Target in on those companies that you want and pick a target one and then use the power from there on in that everyone wants to give his employees the best, just as their neighbor next door gives theirs the best, your park.

Nice guys we are not in the second part of our sale after we have got that sale. Now, we go in after that sale, we are just like everybody else. You want a good turnout. The sale isn't over yet. You have got them committed to come to your attraction but you haven't got any amount of attendance yet.

We help them out in a lot of different ways. We give them things such as logo sheets, slides, maps, news releases, and a thing we did this year was to bring our costume characters down to hand out tickets the day before or do a type of program the day before the event. That will guarantee some attendance and get the thing rolling. You are the professional in it. They are involved in other businesses. You are the professional in the fun industry; let them know that. Make sure you turn those things out not because you are a nice guy but because you want them to turn out at your attraction.

The third part of it is give them what they want. That's number one. When a group such as Bankers Life comes to our park, we are damned glad to have them. They mean a lot to us and we let them know that. We have an excellent facility to sell. We have a 19,000 square foot steel building that is air-conditioned, carpeted, the whole thing. We go first class in our park. We do not have a picnic grove. We are a little different in that we do it indoors and we do it right.

We do such things as take the plates, the cover plates that they have, put their name on it, and say Adventureland salutes that company. We have our own photographer, our public relations department in there, taking pictures that we provide later on. We have our costume characters there, making sure it is a lot of fun.

We do have good food. We make sure that they know it is a happy time at the park and we do a lot of little extras when they are in there, because once again, you have made the sale, you have got them there, but you have got to make them happy, so a lot of little extras count. Any little extras that you can spend, this is part of this money sometimes we talk about in sales that you may spend some money to generate some money, and I think the little things we do help make that extra money.

The last part is tell them how much fun they had. Sure, they may have had fun at your attraction, at your park, but you had better tell them how much fun they had. So, we go back in after the event is over -- and this is an excellent time to lock it up for next year -- to do things, to work through their publicity department, work through their photo club, such as this, to publicize the event that they had.

We had things such as this (demonstrating) done in our park. Every company that you work with, most of them have trade publications. Make sure you get in these. This is a thing I am quite proud of. This is a poster that was done with a group that was 5,000 in our park; on their own they did this poster and gave one to everyone of their employees. This was a little suggestion

that we worked out with them, and this poster will be used again next year to publicize the event.

There are a lot of little things you can do and, as I say, keep it simple, stupid, and that is just about the four little plans we go through. There is one thing I would just like to leave with you that was said one time: I use not only all the brains I have but all I can borrow.

Thank you.

CHAIRMAN KUCINSKI: Thank you, Jay.

Ed Hutton, when he was speaking, alluded to the manufacturers' directory that is published by each state. Also, for those of you who do not know, each state also publishes a listing of schools, principals, in each various city. Also, the Chamber of Commerce is another good source for lists of industries, conventions.

Our next speaker will be now Mr. Darwin Kepler. Mr. Kepler has been in the industry for over 28 years and is presently with Conneaut Lake Park, Conneaut Lake, Pennsylvania. Darwin.

"A Sales Pitch for Promoting Industrial Picnics"

by

Darwin Kepler, Conneaut Lake Park,
Conneaut Lake Park, PA

MR. DARWIN KEPLER: Thank you. What I am prepared to do is a sample sales pitch on industrial picnics, which might also be subtitled "Let the Kids Do It."

Now this material that I have with me I usually put on the man's desk and go over it leaf by leaf with him, so I am afraid that many of the folks in the back part of the room are going to be at a loss to know what this is about, because you just won't be able to see it back there.

In today's busy work, many businesses direct their advertising to children because kids are the most persistent salesmen there are, especially something they want. Children today want excitement. Now there are several kinds. One, there is the excitement of concern, like we get in the soap operas. Father has been laid off. Now how can they have that big wedding for daughter? She has been counting on it so long and is expecting it -- and besides, she is three months pregnant.

Then there is the excitement of intrigue or mystery, like a good detective or spy story. There is the excitement of fear, like an Alfred Hitchcock movie. Or maybe -- has this ever happened to you? -- you have made the wrong turn on the way home. You are lost on a road that you have no idea where you are, you haven't seen a gas station for miles, and you look down and the needle is right on empty. That snow storm has turned itself into a blizzard. There is fear that can really grip you but it's exciting, too.

Then there is the most important type of excitement there is. This is the excitement of fun. Now this could be a day at an amusement park with unlimited rides, a picnic, and a fast-

moving games program. Picnics are more fun at Conneaut Lake Park.

This is a folder that I would present to the people that I am talking to, leave it with them, but I would go over it page by page as we go along. My name I have carefully attached to a card on the folder.

This starts out, fun begins right from the start, because Conneaut Lake Park offers you more convenience and facilities. Free parking and plenty of it. Free admission. No toll gates are needed because there is never an admission charge for your group. Plenty of picnic shelters. This is all available for your group.

Fun when you are planning your picnic. Our picnic planning experts will be happy to assist you. Now, we always have the picnic group send in their executive committee some two or three weeks ahead of the picnic. They are our guests for dinner at the Hotel Conneaut at Conneaut Lake Park. After dinner we go over all the details that they are planning on for their picnic so that we have a complete schedule of events and everything that they have planned to do. This way we can assure them that the PA system that they want for this drawing will be there on time; the ticket hopper for tumbling the tickets will be there at the time they want it; the games area will be reserved for the time they want it.

We also have free posters, maps and so on and so forth that they can present them. This may look funny to you as a poster, but one of the industrial picnics gave us this idea. They said that our posters were too big, they couldn't get them on their bulletin boards. An 8-1/2 x 11 will run through a Xerox machine. Now you take a piece of white paper 8-1/2 x 11 and put it over this and the printing will show through so that you can take a felt marker and mark the information on it so that it doesn't conflict with the printing in any way, shape or form. If you need additional information it can be typed to squeeze it in a little better. Take this master that you have made and feed the master into the Xerox machine. We will supply you all of these that you need. Your message will come out in black while ours is in red on a pink sheet. It makes it very effective.

Another thing we have is catering service. We can provide for you an entire catered picnic or we have just refreshment items that can be used for augmenting a basket picnic. We still feel that basket picnics are important to an amusement park. This is a menu for catered picnics and in this we have also included extra menus for banquets at our Hotel Conneaut because it may be that you are sometime interested in a sales conference or some other meeting that would use our facilities at the hotel.

Continuing on here, fun with our outdoor games and recreational facilities. We have game areas right adjacent to your shelter space, so that we can have three or four shelters filled, however many as you may need.

We even have a clown that works with us on the midway. Let me tell you a little bit about Bobby Baxter, our clown. Bobby started by going to the Ringling Brothers, Barnum & Bailey clown school. He traveled with the circus for several years but was

hurt at work in an accident. They thought his back injury would never let him work again. The circus carries its own workmen's compensation insurance, and to get him off their backs, they made a quick settlement with him.

Now what he did was buy a motel in our area. This is where he originally came from. He felt that his wife and daughters could operate the motel and they would still have an income regardless of what happened to him. Miraculously, he has recovered and doesn't want to go back with the circus. He has roots down in our area now, so he works with us on the midway, but he also will do a games program for a fee for the various groups that attend.

Now this is an excellent idea because he can do so much more in one hour than the average committee could do in two and a half hours. Why? Because he has made a thorough study of a lot of the different age groups, what games will fit in properly for them that they can comprehend quickly what has to be done to do the game or the race, and because he is a show clown he commands instant attention from the children. Now, your committee could stand up there and ask for all the seven and eight-year old girls for the next race, and they would look at you and, oh well, they will come if they want to, and you are fifteen minutes getting enough kids up there to go through it. But when he asks for the seven and eight-year old girls, stand back, because they are coming, and they will be right there. So this makes your games program move much faster.

Then there is fun because you don't have to worry about details. As I said, we have already worked it out with your committee so that all the details of your picnic, even to announcements that have to be made on the PA system can be announced at the time that you want them to call the people together for your catered picnic and things of this nature.

We have an information booth and in the information booth they can announce for the parents of lost children. Now it is the parents that are lost because we know where the kids are! There is a first-aid station with a registered nurse on duty. We have our own security force. These fellows have walkie-talkies that are FM private line systems. They are not CB's so that anybody could turn in on them and jam them up or anything like that. These fellows are all in constant contact with one another so if any difficulty starts in any section of the park, they can converge on the trouble before anybody knows what has happened, and it is all settled.

Conneaut Lake Park is fun because we have rides for all ages. We have over 35 rides in our park and the largest kiddyland in the area. We have a fun-filled midway with 35 games. We have a miniature golf course. There is fun on the water. Don't ever sell a lake short because water has a greater attraction for people than any such thing that you can possibly have. Whether they want to go swimming, boating, fishing, water-skiing, sight-seeing boat tours; they can bring their own boat, there are launching areas so that they can put their own boat in the lake and there is fun for all on the lake.

Then there is fun at Fairyland Forest. This is our children's theme park at Conneaut Lake Park. This is of interest to

all age groups. In fact, we do quite a bit of promoting through Golden Age groups and they all just love Fairyland Forest. We thought this was for children. We sell many more admissions to the adults.

There is fun in the resort area. Adults will find entertainment at our beach club and all legal beverages are served there.

Now we have Dreamland Ballroom where we have dancing for the teenagers. There is a cafeteria on the lakefront where you can sit down and look out over the lake, watch the water-skiing, watch the passing show go by while you enjoy a delicious lunch or dinner. We have all sorts of sandwich and snack shops along our midway. There is also an excellent dining room in the Hotel Conneaut.

Speaking of the Hotel Conneaut, here is fun for your group that wants to come for a sales conference or some other activity or meeting. They have excellent dining facilities in an attractive lakefront dining room. There are golf courses handy nearby.

So here we have our final sheet. This sums up all the advantages of Conneaut Lake Park together for you.

I have also brought along with me a few copies of our industrial picnic pay-one-price plan. If anyone is interested, they can see me afterwards and I will see that they have one of these.

CHAIRMAN KUCINSKI: Thank you, Darwin. We are going to stop for a few minutes, and if there might be any questions anyone has of Jay or Darwin, we will take them now.

FROM THE FLOOR: I have one question on the basket picnicking that he was talking about. I would like to ask, as far as picnicking on a Sunday afternoon, what percentage of people who come into the park on a Sunday afternoon with a basket you feel are returning revenue to the park and not just coming into the park for a picnic and just leaving a mess afterwards and the park is not receiving some revenue through this.

CHAIRMAN KUCINSKI: Who is that directed to?

FROM THE FLOOR: The gentleman that just spoke.

MR. KEPLER: I am not sure I understand what you were saying there but we do promote industrial picnics on Sunday but only to a limited amount.

FROM THE FLOOR: You don't allow the general public in for picnics?

MR. KEPLER: Oh, yes, we still allow the general public in. That is why we reduce the number of the industrial groups on a Sunday. Saturday is our big industrial day and we will promote up to a certain capacity in the park. However, we have found that we must limit our capacity. But we reserve shelters for these groups and we charge a fee for reserving the shelter, so that their shelters are all set and reserved for them and they would be clean, and everything would be without problem that way.

FROM THE FLOOR: What I wanted to get across was, of these people that come in on a Sunday with a picnic, are they just coming into the park for the reason of having a picnic, or are they going to return revenue to the park. Are they going out into the park and spending money on the rides and so forth or are they just coming in and having a picnic and leaving, you know, a mess afterwards that you are going to have to clean up?

MR. KEPLER: Oh, I am sorry. I get you now. Yes, they come on a guaranteed basis. The plant will pay us a certain guarantee for setting up a discount plan for their employees so that --

FROM THE FLOOR: No, no, that is not what he is asking. He is talking about the general public coming in for basket picnics.

MR. KEPLER: We have very little trouble. Most of the general public that does come in will have the all-day ride plan.

FROM THE FLOOR: No, he wants to know about the general public that comes in, uses your facilities, and then goes out again.

MR. KEPLER: Yes, that is what I am saying. The majority of the general public that does come in will stay and at least part of the family will participate in the all-day ride plan.

Now we do not have a gate. We are not like many of the parks where everyone who comes in has to pay that full admission price. That's true. But we find that the majority of the people that do come, there are several members of their family that will. Now, maybe grandfather and grandmother have come for the picnic and they are not interested in the all-day riding plan, but there is a sale for tickets for the rides and they can buy that on the per-ticket plan, and maybe Dad or Grandpa or somebody like that will take the kids on some ride that Mother won't let them ride alone, but he will have to buy his own ticket for that ride separately.

Does that answer your question now?

FROM THE FLOOR: Yes.

MR. KEPLER: O.K., thank you.

CHAIRMAN KUCINSKI: Our next speaker will be Mr. Harry Hennegar from Kennywood Park, who will present a marketing film entitled "Space Journey."

"Space Journey"

by

Harry Hennegar, Kennywood Park, West Mifflin, PA

MR. HARRY HENNEGAR: Thank you. The film you are about to see is probably the softest sell in the amusement business. As any of you who have tried to promote school business know, any commercial enterprise has a very difficult time presenting their product or service to any school, so you will see this soft sell is designed to make it acceptable to teachers, principals, school directors, et cetera, to get it into the school to have the children see it.

School business is a very, very important part of Kenny-wood's business. This is designed not only to insure the business we have but to possibly increase it in fringe areas.

The film is distributed, in most cases, by a company that distributes all film material to school districts throughout our geographical area, and you also can tell this company what geographical area you want your film distributed to. Also, some of the largest school systems have their own film library and we will provide their library with a film.

This is the fourth film that we have put out. Our third film, which we just took off the market, ran for two years. It was a very dated film on the Bicentennial. It played to roughly 176,000 students.

Some smaller organizations will get this also, as the Boy Scouts, Girl Scouts, et cetera, but it is basically geared to schools.

Do you want to roll the film?

(The above-described "Space Journey" film was shown.)

CHAIRMAN KUCINSKI: Harry, do you want to come up and answer any questions we might have? Do we have any questions for Harry?

FROM THE FLOOR: Harry, do you use this in the schools, do you take this right into the schools?

MR. HENNEGAR: I am sorry, I don't quite understand what you mean, but we basically gear all of our films to the sixth through ninth or tenth grades, trying to make it stimulating enough for their courses in science.

FROM THE FLOOR: Then you take it right into the schools then? How does it get into the schools?

MR. HENNEGAR: It is done through a private company called modern Talking Sound in Pittsburgh, and the schools use this as the main supplier for all of their educational films, no matter what the subject is.

FROM THE FLOOR: Harry, in your group sales, do you still go into the schools and sell them tickets like you used to do?

MR. HENNEGAR: We wouldn't do that! Yes, we do have an advance sale in the schools, a few days before the picnic we go into a school and set up a booth to insure that the school will have sufficient sales volume.

FROM THE FLOOR: But they do not buy it after that?

MR. HENNEGAR: No, our school sales are a discounted ticket program. The sales are made by our people in almost all of the cases in the schools on a school day, normally three or four days before the day of the picnic.

FROM THE FLOOR: Not sold the day of the picnic?

MR. HENNEGAR: Not any discount tickets. Again, this is a ticket situation, not a P-O-P. The discount tickets are all sold

three or four days before hand. There is no discount once they are at the park.

FROM THE FLOOR: Could you tell us about how much a film like that costs?

MR. HENNEGAR: Yes, sir. This film roughly is \$15,000. We estimate that the time for this could easily extend five, six years for sure, so the cost per year, you make the investment up front, but your cost per year is not that great.

FROM THE FLOOR: What is your distribution cost? Do you pay so much per --

MR. HENNEGAR: Yes, we do, and I knew somebody was going to ask that! I believe it is 40 cents. I was trying to look through my information here and see what it is. We normally have 20 to 25 prints of the film out at one time, again depending on how long we think the life of the film will do.

FROM THE FLOOR: I must leave. I wonder if you would afterwards ask all the panelists what they do after the picnic is over, as to future picnics.

CHAIRMAN KUCINSKI: We will hold that question to the end. Thank you, Dr. Firestone.

We will now move from Kennywood Park on to LeSourdsville and we will hear from Guy Sutton. Guy, before you talk, do you want to tell them who won the football game today?

"Programs and Techniques for Successful Sales"

by

Guy Sutton, LeSourdsville Lake Amusement Park,
Middletown, OH

MR. GUY SUTTON: Michigan beat Ohio State, 22 to nothing. Thank you, Jim.

All of us in the industry know the importance, especially if you are a small park, I am not referring now to the giants who don't have to really rely on the industrial picnic, but the smaller parks know that the bread-and-butter of their normal season is probably the industrial, the group, the school picnic plan.

To give you a brief background so you can have some reference as to who is LeSourdsville, how big are they compared to our operation, we are a small 65-acre amusement park located in southwestern Ohio. We have 30 major rides, an extensive picnic area, and to top it all off, which is good in our geographical sense, we are located between Cincinnati and Dayton, two giant metropolises. Within a 60-mile radius of our park, we have approximately 3,200 industrial industries, so you can see the vastness of the people we have to call on. It is impossible for a salesman, or in this case I should say salesmen, to go out in any given period and try to cover 3,200 potential customers.

What we try to do in preparation for our booking season, which in actuality runs 12 months a year, we call all the salesmen together and everyone puts together his master book. It is just a book in which we have listed all our picnic shelters that

are available on any given date during the operating season, and we always try to keep in mind that clients who have been there the year before have first choice on the following year, so we automatically take these people, insert them in a slot, as a courtesy to them, and then we go out on the road and we know exactly which shelters on what dates are available to our people.

In contacting clients, I heard a reference made here to KISS, keep it simple, stupid, and in some cases, yes. What I like to do when I call on a client, and I use my personal reference because I think I have been very successful, I go into a client and I let him know, look, we are a full service amusement park. I am not here to say, you know, what do you want, tell me what you want, put it down in black and white and I will go back and see that it's done.

I go into my clients and I ask exactly what are you looking for, a family entertainment day, a day where everybody can enjoy themselves, where there is something for everyone to do, and he in most cases tells me yes. All I need to know from him is the number of people involved and the exact services that he is interested in, whether it be an all-day ride ticket, a catered meal for 3,000 people, or just plain kiddie rides or a show or something like that.

I take these statistics back to my office and I break these down personally and when I recontact this gentleman, I can tell him exactly what his needs are. I can tell him how much soft drink or how much food he will need for how many people and how much time it is going to take us to serve the food. I give him a breakdown on price and I also quote to him what his discounts are.

Because of the time element involved in making a potential 3,200 calls on the road, the salesmen try to align their territories geographically. We have found that something very useful to us for this purpose is going to the local Chamber of Commerce. They will supply to you an industrial listing catalog that gives the names of the companies, their addresses, the number of people they employ, and, in most cases, they will give you the name of a person that you might want to talk to.

You can go to a company and they will have a personnel manager. In most cases, he might be the man you want to talk to. A lot of companies you go in and I simply ask for the man who is in charge of personnel activities, and they can usually direct me right to someone who is in charge of that. A union picnic, even the union president in some cases.

Once inside, I should say getting my foot in the door and keeping in mind that I can't really be sure that I am going to sell this man -- I have heard salesmen make the comment, you know, that Joe Blow can sell an Eskimo an icebox. Well, that is all well and good, if you are in there in a nice looking suit and you are that confident, I guess you can.

I always go in with the customer in mind. I am there to serve him. I am not there to quote him prices and tell him what he can or cannot do. I go in there, I lay out the price program to him, I tell him the attractions that are available, I tell him the dates that are available, and if he desires at

that present time I will put his name down in a slot in my book on a tentative basis.

Now we hold no picnics, tentative or confirmed, as a binding agreement. In other words, if a picnic calls me and says they would like to confirm their picnic for such-and-such a time, it is not binding. We do not require a deposit for our shelters. It is simply a courtesy that we extend, and we will hold this shelter probably up to about two weeks in advance. We do like to know, I would say, 30 days in advance because we do have a lot of people who are contacting us throughout the year, wanting shelters. I even got calls in 1975, people wanting shelters in 1977. You know, it is really hard to say and I tell them this, you know, please extend me the courtesy of being prompt; if you do have to cancel, let us know.

A point that I like to keep in mind in making my contacts with my customers is the fact that good sales to me is good public relations. Like stated earlier, it is not just the initial contact and then the picnic and then it is over with. The sale is not over.

Once I have made my initial contact, I will personally greet the people at our park on the day of their outing, to insure that everything is proper, that there are soft drinks, that their shelters are clean, make sure there was no mix-up in tickets, and after their outing, I will contact them by phone or by letter again to make sure that everything was O.K. This way I have got my foot in the door for the following season.

I have found this to be very helpful because I would say approximately 70 per cent of our business right now is repeat business. In other words, of all the people that we do business with in one year, we know approximately 70 per cent of them are going to return the following season.

The other 30 per cent is probably constructed of the new account that we will pick up this year, plus promotions that go on in the park, and we are not only dealing in industrial picnics. I make reference to those simply because they are our bread and butter, but we also do a lot of business with groups and organizations. A source of information for them would be to go to your Chamber of Commerce and also they will give you a listing of all the groups and organizations in your area, and you would indeed be surprised of the groups and organizations from 25 people to 15,000 who are within 60 miles of your location that you are not even aware of. These will definitely all come out in these listings.

Another source would be the telephone directory. Now you might think what a simple way of approaching it, but go through the telephone directory, look these people up, you see the names and then go to your industrial guide and you find that this company right here employs 200 people. Well, if you do business like we do, you take this 200 figure and you multiply it by the standard household of three people and you are talking 600 people right there. That is a lot of dollars in a lot of pockets. It is something you really have got to consider.

That is why we don't take any account mildly. I give my small accounts the same treatment I do my big accounts. I ex-

tend to all of them the same courtesies and I have found that has been very, very helpful, too.

When we go into our accounts and call on our customers, it used to be in previous years we would go in and out of your briefcase you would pull one insert from here, one insert from there and kind of hand it to him and say, you know, look here it is. That is all fine and well but I have had the unlucky circumstance of going in and forgetting about four or five things, and I am getting tired of tasting my feet.

What we are doing this year, which is new at LeSourdsville, we put together like a little brochure and inside it, what it is basically, the sales man puts his business card and our program and other miscellaneous stuff he might think would be appropriate to make the sale. We enter the door, we talk to him, we break the ice and we present it to him. It is right there in black and white.

Now ordinarily the salesman would go through this verbatim, word by word, and explain anything that needs explaining. Our program is very self-explanatory. We had some confusion in previous years, but due to some good people in our company we have got those all worked out. I feel confident now that I could go in and lay my program down and walk out and the program would speak for itself.

We always make it known that the salesmen are available 24 hours a day. On all our business cards we have home phones and business phones. They can telephone us any time. It really doesn't make any difference. You know, we would like to have the sale.

Again, if I may, I would like to make a recommendation at this point for some of the parks that might be just getting into this industrial field, when you go in, don't simply let the committees make up their mind about picnics, because then you are putting the burden on them. If any of you are salesmen and have been to companies, you know how tough it is to get into see people a lot of times, how tough it is to even get a committee to sit down so you can make an oral presentation. Get the facts from them, exactly what they are looking for. Take as little of his time as possible on the initial contact. Go back, take some of your own time, whether it be on a workday that you are spending at the office or at home in the evening, a couple of hours, sit down and work out his plan. Make out a written presentation. If you have to, go before his committee and make your presentation. If not, go before just him, and I think you will find that it is going to save a lot of time and trouble and it is going to create a lot of respect for the way you do things.

Again, I say our program works not because of the salesmen or anything, but because I have a good park. I am working for a very good park in Middletown, Ohio, and every year we do everything we can to update our program and to make sure it is working. It is not just a one-man effort. There are five salesmen. All five of us call on clients, regardless of whether it be school groups, clubs, organizations, or industries. We all do the same type of work all year-round, and we are working hand-in-hand with each other. That is another big factor for success.

You talk about five salesmen trying to cover 60 square miles and 3,200 clients and you say, "How can I keep from stepping on Joe's toes? I don't want to come into his territory." If I have a contact which is a very good contact, I might give it to Mr. Robinson, say, "You know, Bill, I know a friend here. It is in your area. Go see him." Or if it is a long distance to drive and you are afraid of going out there and not being able to get in and waste a lot of time, you might make a short phone call. It might cost you 30 or 40 cents but think of what you are going to save timewise, which would be extra contact time to other clients.

As far as the number of contacts you can make on the road in a day, I have made as few as four and as many as 12, depending on whether you can get in to talk to someone, if you are in there, how long a time period have you stayed. Things like this are very, very important.

The area that we are in is growing every year, I mean by three or four industries a year. We will never be able to keep up with the trend, so we all like to work hard and we like to spread our accounts out and share them with each other and where we can be helpful to each other, we will be. Also, we have got a great, great group of people working with us insofar as the companies are involved. We have got companies that will go out of their way to let us know what a good time they have had. Yes. Hospitals, the like, big insurance companies. You extend to them a courtesy and in turn they will turn around and extend one right back to you.

Year after year, I think your sales and new accounts especially will expand, and you will find the job a lot easier and no more difficult in any way to handle in your particular area.

Thank you.

CHAIRMAN KUCINSKI: Thank you, Guy. Do we have some questions? Yes, sir.

FROM THE FLOOR: We have found it necessary sometimes to have a VIP visit for either the committee or the personnel manager. Have you ever found that you have to do this? When I say VIP visit, we invite the VIP and his family down to see the park.

MR. SUTTON: The question was, the gentleman up front says that sometimes they have to entertain VIP's, I assume at dinner or they come down to the park and they want to see your facilities.

FROM THE FLOOR: Free entrance to the park.

MR. SUTTON: Right. We have this in many cases. I have a lot of committees. Keep in mind one thing. When you are dealing with a committee, there might be six people on the committee initially, but when you actually get the committee down here, you are talking 36, because they want to bring their sons and daughters and their cousins, everybody. They are not really, I shouldn't say not interested, but their primary concern is let's get a good and free day at the park. This is all well and good. This doesn't cost you anything. Like the old saying, advertising doesn't cost, it pays. Well, that is what it is. You get them down. They have been there, they have enjoyed your facilities,

and in the meantime they are telling the committee it's great and let's go ahead with it and the people tell their friends.

It is a necessary evil, definitely. If they want to come down, or even if they haven't said anything, you might offer to bring them down. This way, if you take the first step and let them know that we want you to come to our park, it's like you are not hiding anything. You are not waiting for their invitation. Invite them down. It lets them know that you are eager.

FROM THE FLOOR: Do you find that it is difficult at times, when you are contacting these industrial groups, that they do not have an employee outing each year, that you have to go back and sell them on that idea in the first place?

MR. SUTTON: The question was if we contact an industrial picnic and the industrial organization does not have an industrial picnic, do we have to make the contact again repeatedly?

FROM THE FLOOR: What I am saying is, do you have to go back and completely sell them on the idea of even having the company outing and then having it at your facility.

MR. SUTTON: O.K., that is where the real salesman comes into play. I have gone to many people and they say we don't even have a company picnic, why even bother with us. O.K., that is well and good, but you are there, you have made your initial impression, and the man knows you are interested. Don't give up. Go back because I am telling you, I have cracked a few nuts that have been sitting around for a couple of years because they have either gone to a different location or they have never had the time or opportunity or the money or the interest of having a company picnic.

If you must, take a presentation to their office. We have a little projector that sometimes we use. It has a tape. Take it and show them. Stay on, don't give up, because once you do they are going to think you have forgotten about them or they are going to wait. What they are going to do is wait until somebody bigger or better comes along. Like all across the nation, the competition is tough. So, stick with them. Take a presentation to their office, maybe by a little portable tape player or picture player or what-have-you. Let them know that you do have industrial picnics and let them know the value and the importance of having a picnic for their employees. Stress the fact that it is a good public relations, especially if they go to the union, technique. They love this because if they have union problems or contracts coming up, those people want something besides that extra \$2.50 an hour wage, and the more you give them, and everybody knows these company picnics they can write off on their income taxes, it doesn't cost them a dime, and I like to throw that in every once in a while, too, so keep in mind, don't give up after the initial contact. Stay on their back and I think you will have some good success with it.

CHAIRMAN KUCINSKI: Something we did three years ago at Bob-Lo, we took a look at ourselves and we found we were deficient in our presentation that we did make to groups; our slide presentation that we were using at the time was very deficient.

After seeing the multi-media slide presentation for the first time at the convention, we went to different agencies in the De-

troit area and discovered what an astronomical cost it was to produce one of these films. We then went to a local high school in the Detroit area. We talked to the audio-visual aid department. We told them what we wanted. They came out to the park one summer, took 1600 slides. We refined that down to 500 and today we have a beautiful first-class multi-media slide presentation that I have the honor of taking out to groups.

Talking about groups that would not come to your park in the past, I have one in mind. They saw this presentation this past summer. I am proud to say that they were here, 700 strong. So it does behoove you to keep on the backs of groups, give them your presentations, and some way, somehow they will come to your park.

Our next speaker is a gentleman whose accomplishments can be seen in both deed and word within our association. He is a gentleman that has worked diligently for many years. It gives me great privilege to introduce Mr. Boyd Jensen. Boyd.

"Group Sales at a Conventional Amusement Park"

by

Boyd Jensen, Lagoon Corp., Salt Lake City, UT

MR. BOYD JENSEN: I appreciate being referred to as a gentleman. I hope I am gentleman enough to be brief in my comments because I know that you are all getting tired of sitting.

I do have some slides I would like to show to you, so if we could go ahead and have the lights out, please.

We are a picnic park and I will tell you a little bit about our park to start this off. We are located in the State of Utah, sparse population, between the cities of Salt Lake and Ogden, Utah. Our core market is about 700,000 people and within the State of Utah itself, there are just slightly in excess of a million people, so if we waited for drop-in traffic, we would die, and so we have to go out and dig, dig for business.

Now this is an overview of our park. We have 26 major rides and eight kiddy rides, 25 games and sell 32 food items. We have 14 food outlets on the park land. Our major ride is a roller coaster and always the best. We have a swimming pool. We do well on water-skaters. We have a Wild Mouse and in the back-ground is a campground. We have a kiddyland with baby boats. This is Dracula's Castle, one of two dark rides. We also have a funhouse, junior speedway, kiddy planes, the sky ride, an opera house where we, in conjunction with the University of Utah, have three musicals each season. We play miniature golf and we have lovely gardens and we spend a lot of money just to keep a clean park.

This is one of our picnic terraces. You call them shelters or bowers. We call them terraces. This is our best one. It accommodates 2,000 people. Now we have 19 different picnic terraces. This is one of the three largest. In 1976, this past season, we had 1,398 different picnic groups. We take groups from 50 people on up.

The breakdown for this season was 297 schools, those were secondary schools, junior and senior high; 143 elementary schools;

313 businesses or industrials, as some of you call them. We had 193 non-Mormon Church groups; we are in a heavily populated Mormon area and there are so many Mormons that we have a special category for them. We had 103 Mormon LDS stakes and their delightful business, 193 other church groups, 236 family reunions and 113 fraternal or miscellaneous groups.

This is the inside of the Davis Pavilion and you can see there is a stage there, there is a piano there. We provide these things plus the loudspeaker, a prize-drawing barrel, a bingo game, blackboard, whatever the group needs we provide for them and it is free of charge and we do not make a rental on the picnic terrace.

There is a kind of welcome sign we put on the outside of the picnic terraces, welcoming the groups. That is just another inside view of the Davis Pavilion.

Now this is a shot from behind the Davis Pavilion and you can see that the racing area of the field has been lined and we have lined that field for them as a free service. There is a baseball field behind where they are at and we line the field and set up the bases for that. We provided the sacks for those sack races that you see. We have horseshoe courts and we have volleyball courts and all of these things are free services that we do. We provide a picnic manager for the day who is there to be with this group and see that the things we have promised in the office or wherever are followed through on, and he is kind of theirs for the day.

Another shot in the approximate same area and I show that because the pink building there is another picnic terrace, and it is called the North Terrace and it seats 300 people and it has the requisite stage facilities and such. This is the Mountain View Terrace and that seats 150. You will note that the tables are covered there. We cover the tables for each group with butcher paper and of course we are insistent that the area be absolutely clean when groups come.

This is the oldest picnic terrace at Lagoon. It is called the Lake Park Terrace. It seats 2,000 people. This is an inside shot of that particular terrace when it is empty and that is the terrace when it is full.

There are four small terraces. We have named them for mountain ranges, in this particular instance Ensign, Bonneville, Wasatch and Uintah Terraces. They accommodate 150 people each. They have small stages. They have blackboard areas for writing with chalk or corkboard areas for putting up posters and things such as that. They have pianos, by the way. We provide those.

We have four other picnic terraces just the same size as these four that are here. We have what we call an Oak Terrace that seats 600 people, a Beach Terrace that seats 800, and the Maple Terrace that seats 1,200. This is a new picnic terrace we built last year. It seats 2,000. It is in a new area of our park, Pioneer Village, and a lovely terrace that has been used many, many times.

This is another outside picnic area. It is the only one we have without a roof and it is called the Gaslight Gardens and it seats 800 people.

Now this is an open picnic area and there are some days when all 19 of our terraces are more than filled, so we will actually reserve areas on the park for smaller groups. We have ten additional areas that seat 50 or more that we will reserve in addition to the 19 terraces.

Our maximum picnics on a particular day was 34 different picnic groups.

That is another shot of a picnic area and again you can see that the tables are covered and ready to go.

This is a copy of a poster. We will make posters free of charge for picnic groups. All they have to do is tell us how many they want and what the copy is and we will provide them and that is a free service. I have some of these up here if you would like to see them afterwards. This is a copy of a handbill. We will make a handbill free of charge, again subject to whatever their wishes are as far as copy is concerned.

We are on a universal ticket system plus P-O-P and we do allow ticket discounts on each of these kinds of tickets for specific groups.

That is about all I have to say. I appreciate very much your time. I should like to say this. Now I know that we go to a lot of detail on these kinds of things and it can even be mind-boggling, but for our situation it fits and we like it and it is the major part of our business, but I have here a copy of a picnic memo, and it is an outline of a week's activity picnic-wise for groups. On this particular week we had 88 different groups and it tells the whole story for the picnic manager at the park so he can coordinate with the heads of the different organizations. You are welcome to see that if you would like to, and thank you for your time once again.

CHAIRMAN KUCINSKI: Do we have any questions for Mr. Jensen?

(No response.)

Our last speaker of the evening will be Mr. Frank Silvani from LeSourdsville. Frank.

"Feeding the Group"

by

Frank Silvani, LeSourdsville Lake Amusement Park,
Middletown, OH

MR. FRANK SILVANI: Thank you, Jim.

A few years ago Howard Birney, owner of LeSourdsville Lake Park, said, "We cannot feed any group the way they would like to be fed and it would be much better for us if we would sell them on the idea of having a picnic at our park and letting them bring in their own caterers or picnic baskets."

This came about because he felt it was impossible to serve groups for so little who demanded so much and would end up coming in with three times more than what they had ordered for. But Howard Birney also said to each of us salesmen, "Watch. Look. Study. Watch those caterers. Go to food shows. Got to par-

ties. Let's have a party. Go to restaurant shows. Go, go, go." And this is what we did and you can see how many smorgasbords I attended!

The end result was veni, vidi, vinci; we came, we saw and we conquered. We were ready. In 1975 we were going to test our abilities. We took on three groups. Now, when I say we were testing our abilities, previously and up to this point we would still feed in our cafeteria or in our dining room groups of up to 150, but to experience the new method we experimented with three groups.

One was a buffet, one was a luncheon and one was a steak fry. No need to tell you that we thought that we were great, and would not you, too, if a half hour before you served your buffet you had a power failure and yet you served without fear? Also, a half hour before you served your luncheon no one showed up for another hour, and we came to find out that the chairman informed everyone of the wrong time, even though he was there on time. Yet we were quite proud because we served them the hottest chicken dinner they had ever had, even though for a month we ate cold chicken, corn and peas and what-have-you!

But the real thrill, the downright thrill of it all was the night that we had to prepare a steak fry. Bill Robinson back there is laughing already! I believe this was a night that none of us will ever forget. We had our dining room all set up for this group. We were ready to start frying the steaks, the rain came, the hail came and all hell broke loose! And to top off everything, down comes the ceiling in our dining room! Not all over, now, but in a little portion. Down it came!

There we sat. Fast, we turned around, we reset, and you know, a half hour late and we served the finest steak dinner I think was served to a group. They were all so happy and we were happy. Yes, these are true facts. These are things that actually happened to us, and like I say, we were proud. In fact, Howard Birney was so proud he said, "Now men, get out there and start selling our catering service to every group you talk to."

When we would go back to the park and say we didn't push our catering service to his group, he would say, "Get back there and sell them our catering service!!" And automatically we started selling everyone our catering service.

In 1976 we really pushed our catering service. The menus that we offered are in the back. I think, Guy, you brought some along and there are some in the back there, with our programs. They are on the table back there.

We will work with any group, whatever type they want. We are not proud. We take any group, any size, any amount. We sweat a little bit sometimes. We are serving three or four dinners at one time, but we work them all out. The smallest group I think I had was 16 for a smorgasbord. They get the full class treatment just like if we were feeding 3,000.

I am going to try to show you a few pictures here as I talk with you. We start preparing dinners probably two to three days in advance on items that we can. We check off each item, as we take them and stack them in our boxes in the refrigerator. We

recheck these boxes as we take them out. We have women who come in to serve our catered dinners and we give them top wage for each hour that they work. We guarantee them three hours work for each meal, regardless. So, if a small group comes in and we feed them in less than an hour, they help us in the kitchen with the cleanup.

We rush no groups and in fact we stagger eating times. Groups we will feed have a ticket on their ID tag and we take the tickets as they come through the line. When reservations are made, the menu time and amount to be served are important. Two days before we cater we call the chairman for a final count. We have had, however, as many as 75 to 100 extra show up, but we have been able to take care of each and every one.

We have learned from experience that we must also use backup units when we are serving a meal, and so consequently for everything that is brought out to the shelters as we serve them, we also carry backup units in our kitchen so that we can replace the empty trays.

No one gets upset when we serve a meal, and the reason no one gets upset is because no one talks. Howard Birney and myself are in the kitchen and we are working, preparing the meals. We take great pride in it and in our preparations all we do is bicker and yell at each other, cuss one another but we have a lot of fun doing it. The other people can't understand it, but you know, we are both a little nervous. We want things to go right and when you put two Italians in the kitchen, you just can't find a calm Italian any place in this world! So you can imagine what goes on.

I want pride; he wants perfection. We get both because we work as one unit. When it is time to serve a dinner, Bill Robinson, Guy Sutton and Mrs. Birney all come in to help. We go down to our shelters. We help the ladies that are serving the dinners. We ourselves participate. When a dinner is completed, just before the final person is fed, Howard turns to me and says, "Frank, get out," and the next thing I do is go to each and every table, ask for comments on our meal, now or later. What did you like? What didn't you like? What would you have liked? What would you have liked for us to put on the menu? What would you like for us to take off the menu? We will satisfy our customers by working hard.

Now we come out with the new motto that we not only thrill them at LeSourdsville Lake but we also fill them!

CHAIRMAN KUCINSKI: Thank you, Frank.

Are there any questions for any panel members?

(No response.)

I want to remind you that there is a table in the back with pamphlets and also there is an after-hours workshop which should be going on about this time. Thank you.

.. The Marketing-Group Sales Workshop adjourned at 11:00 p.m. ..

SMALL FACILITIES WORKSHOP

SUNDAY, NOVEMBER 21, 1976

ROOMS 2 AND 3 - THE RIVERGATE

The Small Facilities Workshop convened at 1:30 p.m., Tony Pero, Ocean Beach Park, New London, CT, presiding.

CHAIRMAN TONY PERO: Good afternoon, ladies and gentlemen. Welcome to the Small Facilities Workshop. I might say this morning we had an excellent meeting Mr. Robinson put on in the round-table discussion on the small parks, which was held from 10 until 12.

At the conclusion, after we have heard from the speakers, I would like to present a couple of promotions that we used at our park and then if we have any time we would like to open it up to discussion, because this morning they ran out of time and I am sure that we can have a very valuable discussion, questions and answers.

When we say small park, I am trying to fit myself into a small park picture. We have the theme parks, we have the medium parks, small parks. After going through the whole convention and coming down to almost the close, I find that I don't think we are even in a category. Listening to some of the budgets, the big park budgets, the medium park budgets, the small park budgets, I am not even close to any of them. But it has proved fruitful to us here at the convention. I think it is one of the finest conventions I have ever attended. I am going home with a lot of what I feel is information that is going to help us. The only problem I am going to have is, like a lot of us, money, budgets.

I would like to introduce Barbara Masterson from Dandilion Park, Muskego, Wisconsin. Barbara is a home economist by trade and in the park she has control of the food operations. Barbara Masterson.

"Cash Flow and Inventory Control in Food
Operations in Smaller Facilities"

by

Barbara Masterson, Dandilion Park, Muskego, WI

MS. BARBARA MASTERSON: First of all, my education is in home economics. I am a former teacher. I found out very quickly that's not where I wanted to be in life, and I hope I have control over the food stands. It's not a thing that you have control or you don't have control; it is a matter that you are constantly in there and you are constantly fighting to get the money.

Through talking to many people here at this association and through the restaurant association, I often hear statements such as all of my employees are happy. Another statement I hear is, my employees wouldn't steal from me. I am generally pretty quiet when I hear these statements but what I am talking about now and thinking about then is that person is a super liar or he is a super fool and he just doesn't know what is going on.

The generations are different. People have alluded to the

generation that fought the war and then everyone younger is the younger generation and there is a real difference even in the last ten years in the young people of the younger generation. I have been blessed with younger sisters and one of the advantages of the younger sisters is I have had contact with the high school people and generation.

One of my sister's friends several years ago was at home with us. She comes from a good family. They have a beautiful home. Her parents are professional people with a good income. She is a talented young little gal. She gives music lessons, guitar and piano, makes \$2.50 a half-hour and she was wearing the most beautiful pants suit I had ever seen. It compared to a beautiful custom-made suit or something from a tailor. I complimented her on it. It was really beautiful. She was a little embarrassed and after she left, my younger sister said, "Well, you know, she stole that." She just picked it up at one of the better stores in the Milwaukee area. She not only stole the pants suit, she took the vest and the skirt that went along with it. She got a four-piece outfit. How she took it out of the door I don't know.

But it happens, and my sister went on to say that in her estimation 75 per cent of the students in her high school class have shoplifted sometime during their life. O.K., you say maybe that is a little high. Maybe it is. She says one-third of her high school class shoplifts regularly, every week, and they are proud of it.

This I believe can be confirmed in that about that same time the merchants in that area started a very strong and very expensive promotion on the media, the TV and radio, saying shoplifting is stealing, and they had some powerful ads and a little girl with pigtails in jail, saying Daddy's little thief.

It started to hit home to me that, hey, let's find out what is going on and let's do something about it.

A little later a friend of the family or an acquaintance of the family, however you want to look at it, is a very prominent attorney in the Milwaukee area. He drives a Jaguar. He has lots of money and we were talking and one or two of his children were working at the Wisconsin State Fair for some of the concessionaires. This attorney's comments to us, to myself and my family, were that one of his sons wasn't bright enough to steal anything the first couple of days of the fair, he didn't realize that he was supposed to, that the concessionaires raised their prices by a third to cover because they expect their employees to steal one-third.

O.K., you may not like attorneys either, but he was a very prominent, educated member of our community.

O.K., start thinking about the money that should be yours but isn't. The National Restaurant Association, of which I have a very high opinion, was saying they made surveys and had documented that out of any ten people, three of these people are basically honest, and these three people are going to be honest, no matter how many controls or how few controls you have on them. Three more of these ten people are basically dishonest and no matter how good the controls, no matter what system you have,

they are going to beat it. They are the people that are going to find a way around it and they are going to beat it.

O.K., now we have got the remaining four. The remaining four are as honest as the system forces them to be or makes them be. All right, you have got ten people, an average ten people. With no controls and with you not caring or being too busy doing other things, seven of those people in all probability are going to be stealing something from you, stealing money that you are working very hard for and not getting.

When asked to speak I was told by several people not to bother to talk about inventory or control systems because the people are going to not be interested in that, that what you are interested in is how to make more money. Well, may I say to you that inventory control and controls are making more money because you are getting money that is rightfully yours or getting more of it, we hope.

I feel very strongly that a control system in inventory is important and I am saying to the people working for me, hey, I care. I am not accusing you of stealing but I care and this is what it is. I also believe very strongly that knowledge is money.

You will find in your thing a list of the seminars from the National Restaurant Association. I have attended seminars all over. I found out very quickly after my college education that I didn't know anything of what I should know, and I went to the technical institute and took courses from chefs whose grammar was just remarkable. My first lesson or class, I spent the whole time listening to his grammar and correcting it, I couldn't believe anyone spoke this horribly, but after I started listening to what he was saying, I learned very, very much from the people actually chefs in the trade.

I have completed a NIFTA course on applied sanitation that has been offered to you in one of your action reports from the association. I recommend you take it. It is excellent. It doesn't take much time. It is a home study. You complete 20 questions and send them back in. It is well worth your time. It will teach you and refresh you on sanitation. It will also give you information on home study lessons on how to present sanitation ideas to your employees, how to get it across to them.

The National Restaurant Association seminars you have in that list, I plan to be at many of them this spring that are in my area. You do not have to belong to the National Restaurant Association to go to the seminars. They will accept anyone and they have a huge library of books and resources and a place where you can call and write and ask questions and they will help you with the question. Again, you do not have to belong to the National Restaurant Association to take advantage of this. If you go to too many of them, the sales people will get your name and then they will start bugging you and sending you little letters, please join, we want you, and everything. I would suggest I hope I will see some of the parks people at future seminars, because what you learn in your knowledge of purchasing and your knowledge of things can save you money, money you are spending on your food and paper items.

Another way that knowledge is money, and it doesn't cost a cent, is using your salesmen. They come in droves in the spring in our park and I am sure they do in yours, too. They are lined up in the outer office, waiting to talk to me, and I have so many other things to do and here are all these salesmen sitting there and go away, I am tired of talking to you. But use your sales people.

I tell my salesmen pointblank that I am very happy to see them and I will make an effort to see them even though I am very busy, but I am not interested in learning how they panelled their rec room. I am interested in learning things from them, what does the market look like, what are the situations, what new training aids you have, what do you have for me, what can you teach me about new products, what samples do you have, what is going on. I will make or allow so much time for you if you will teach me things and if you will help me.

They will. They are more than agreeable to if you tell them that, but if you don't, it is easier for them to go on and tell you how they panelled their rec room. It is a heck of a lot easier.

I have got a few things from one of my salesmen. It is money-making things about frying and here is a film strip type thing and also a cartoon on training your help. He also gave me a six-page printed on both sides thing about going to fry French fries, what are the problems, what can be done to help, what kinds of fat, how do you evaluate what kind of fat you put in a fryer, et cetera, et cetera, et cetera. This is just, you know, a little bit of the information I have gotten that will help you buy better, help me buy better, which is saving you money, which is making you money.

What goes on right from that is get what you pay for. You have ordered this food, you have ordered these paper products. Get it; you are paying for it.

An example of this, in a university class there was a project to work right in the field and work with people, the businesses. One of the students decided to work for the university food service and study the check-in materials and the check-in procedures they were using. He was going along fine, with all the different forms and this and that. He finally got to the meat. The invoice for the meat on the top left-hand corner had an "NS" written at the top.

He didn't know what it was, looked at his textbook and it didn't tell what it was. He asked the gentlemen that was in charge of the check-in receiving procedures at the university and he didn't know what it was. He asked the person next in line, asked the woman in charge of the kitchen. She didn't know. The supervisor. They called the company, the secretary of the company didn't know. Called the salesman, he didn't know. Finally the student went back to the professor and said, "Dead end, where do I go from here?"

The professor did not know but he said he would find out. Let me look around and see what I can find out. One of the professor's neighbors worked on the shipping dock and he was going to find out and nose around.

Have you tumbled to what it is? NS - no scales. Ho, ho, ho, yeah, no scales on meat orders, it is not weighed, a box of 20 or 30 pounds of chicken. You check in how many pounds are on the side of the box; if you don't weigh it, they will never miss a package or two, will they? We are now weighing in our meat, weighing in our produce. We have a scale. We always have but we didn't use it because it wasn't really accessible, it was inconvenient. Put your scales right by your door and use them. This is going to be a new policy as far as we can. You are paying for it, you might as well get it.

In the same class another real cute example, another student did work in a hotel restaurant and was looking at the percentage figures in the office, per cent of liquor they bought and the amount of money they were making, it was wrong, it-just-couldn't-be type of thing. So he went back to the receiving area, the shipping. There was one fellow that checked it in and there was another fellow in the storeroom. As he was going through this, the man was opening cases and in a case where you should have 12 bottles of liquor there were 11 bottles of liquor.

Very interesting! O.K. The box was sealed. No real problem there. Eleven bottles. He started talking to the man in the storeroom who said, "Yeah, it has been that way for six months, maybe seven. Maybe the machine broke or, you know, something that was bottling it, and they are probably getting a discount or, you know, something on it, because they are not perfect boxes." He hadn't bothered to say anything.

O.K., the student went up and talked to the man in charge of purchasing and he wasn't aware he wasn't getting full cases. How about that? He called his salesman. The salesman wasn't aware of it. Nobody really knew how this was happening. Big mystery. It turned out the deliveryman, bless his heart, was taking his little jack-knife and cutting a hole in the bottom of the center, right where the package comes together on the bottom, cutting a hole, taking out the cardboard, taking out the liquor--private stock for his home bar--putting the little circle of cardboard back, had the same tape that they used to tape the boxes up, taped the box around the outside in the same place. Nobody knew the difference.

O.K., they were paying for this for six months and not getting what they paid for. It sounds like a real simple little item but you are paying for this item and you or whoever is checking in what you are paying for, care. Care and get what you are paying for.

We revamped and I check in 90, 95 per cent of what we have. I do care and I tell you, I have been more careful since going through this and figuring out what it is.

As far as an inventory system, I have been working on a system for three, four years now, trying to perfect it. I want a system that will provide me with the most information within the limits of time I have. The food service industry notoriously has been saddled with the reputation that they don't use controls and inventory well and I know very well why. Because it is very difficult in the food service industry. It is much easier in manufacturing where you make one item and this is done on the line.

The food service industry generally is very short on time. They work with many overlapping materials to make the many different products and it is difficult, and I admit that.

My system is for a park that does not have a computer for all the stands, each stand a computer register. That may be coming in the next four to five years, so it is feasible economically to buy this, according to the Restaurant Association. I don't know. At this time we can't afford that and this is a system for someone to control it without the use of a computer.

I have got five stands which sell snacks of one type or another. It takes me to balance this and check these on the average of about 20 minutes a day, 20 minutes to half an hour, and I consider it very well spent. I have three additional stands that are more food-type items, hamburgers, hot dogs, this type of thing. I balance those once a week. I will be happy to help you or give you some ideas on how, I don't have the slips with me, if afterwards you want to come on up.

It really doesn't take that much time and I think the time is valuable. I started four or five years ago trying to do this with scraps of paper and they were always on my desk and I could never find them when I needed them and it was a mess. Through the years I have tried every system known to man, as far as inventory, trying to get it simple enough that it wouldn't take so much time but yet it would give me the maximum of what I need as far as information.

I have ended up with the stock cards, like you have an example of one, and I put them in one of these books. It is just a real reasonable book with flip card type things. You can carry this around, and I do, to the different stands and mark what you have in the stand and go to the next stand. It is all in one place. You don't lose it. It is lovely.

On the cards on the bottom I write the name of the stand toward the left on the bottom, so you can read it from here and over a bit I put the item, the name of the item. On the card where it says order number, I put beginning inventory, Beg. I. Where it says received, I put End. The third column, Sold, and the last one I cross out Balance and put Add, because I am not an accountant and it is easier for me to keep track of it. If any of you are accountants, I apologize. I realize it is not the standard accounting way to do it.

Everything you need on one date is one part on a line and if you have to go back and find something, it is easy to find. A very simple example, you put the date down, today if we are doing snow cone cups, we start a beginning inventory of 200, end of today we will have 150, which I would do the next morning. I go only in the stands once a day, for inventory. So you subtract the two. You have sold 50. Say we are going to have a big day the following day, we will add 500. The next line beginning inventory would be the ending inventory of 150 plus what you added, which would be 650. Very simple.

Your comment now is, "Oh, this is going to take forever and a day. I can just see it. I am going to be counting cups forever." There are tricks as you go along that you pick up that speed everything up. On a slow miserable rainy day when we don't

have the people in the park that we should, I give the kids in the stands a case of cups and they count them and write on the top, 100 cups. It makes their day go faster and it helps me. That's one trick.

When I set up the stand, everything in the stand is counted and on the inventory, so they can use anything. Some of the cups are set up, ready to go. Others are in boxes underneath that they can add to the inventory. I stack them in equal stacks of 50 in a stack, 100 in a stack, depending what it is. On each bottom of the top cup I scrawl my initials or have some kind of signal so when I look at the top of those cups stacked there, I can see that my initials are on all of them and I know there are 50 and I don't have to recount them.

I train my dear people to work off one stack of cups. Until you get them trained, and this takes about a week, it takes longer to count your inventory, because you end up counting everything because they work off five or six stacks of cups which, you know, will drive you nuts. Get them trained to work off one stack of cups. You go down and it is 100, 200, 300, 400 and you count the one stack, and you have got it made. It does not take any time at all.

You also get to know, as you do more of this, what items, as far as paper goods, are very accurate and what are not and what you can get away with not counting and what you pretty well count. If you don't count and recheck everything, you are going to have to figure more of a leeway in what your totals are.

The next sheet is how I balance it. It is all on one sheet for my five stands. On the top one, snow cones, the number, say we sold 100, which I take off the card, times 25 cents each is \$25. Do them across, add it. Column 4 is your register reading and my registers are locked. Your registers are only as good as what you use them for. You can have the fanciest registers in the world, the most sophisticated registers in the world, but if you don't use them, they are not any good. They are always locked. Only I read them. They are read daily so you know what you are doing.

The next column is the cash. The person counting the money does not know what the registers read or what should come in. It is a blind count, which I think is helpful also.

So you balance the three against each other. Some of these also have a product that you can balance against the paper count. I don't do them all the time but they are available to do now and then to check yourself, or if it is not coming out to check that also.

If anybody is interested in more detail on how you do any of this, I will be glad to help you afterwards, but I don't want to take everyone's time to do it now.

It has worked out very well. I put the employee's name down, who is in the stand, about how they are, over and short. It takes a little bit of my time, but I really think it is well worth it.

There are some other benefits of doing this. I am physi-

cally in the stands to do it and I see other things when I am in the stands in the morning. This wasn't cleaned up as well as it should have been. They are not operating this right. This, this, this and onward. They many times get a note on the register in the morning, do this, this, this. Hello.

Another thing, I personally greet my employees as they come in the morning, as they are punching in, and I am there as they punch out. As they leave, how was your day? What went well? Could I have helped you? Gee, you were busy today, weren't you? I tried to get help in to you but I couldn't, I'm sorry. So they know. It is communications with the kids of, hey, I do care, I am balancing an inventory three ways on you, I expect you to come out. I am not going to tell them how I balance the inventory because there are ways of beating it. It is a paper count, 90 per cent is a paper count, and there are ways of beating it, sure, but if they don't know what I am doing it is a little hard to figure out how to beat it.

The last thing I have is one of my best ways of communicating with my employees. I have some copies afterwards if you are interested. It is six simple questions. I hand it out. There are no names necessary. I either hand it out in the beginning of a meeting and then have them write it and then hand it in and while I am reading it and making some comments if we are discussing it, they do something else, or they hand it in and we have a meeting the next day.

The questions become simply, what do you like most about working at Dandilion Park, what do you like least about working at Dandilion Park, how could it be improved. I have had excellent suggestions and many, many of them have been implemented. Every year I get some of the same far-fetched ones, too, and I explain why they are far-fetched, because it is a new group of kids and they have got many of the same idealistic ideas. Yes, I get tired of explaining the same far-fetched ideas every year but this is the way it is.

What questions do you have concerning your park and your work? I get very interesting questions that for me I would never have realized were a question, which to me were very much common sense, but they are not embarrassed to ask something, and it works well.

The last two questions are really something. They really open up a discussion and you personally should be handling this or someone who can handle it well because, if not, it can blow up. One of the other areas has used this and the supervisor of it did not really have control of things and it was bad. They just carried the whole situation away. However, if you have someone in control who can talk on their feet and make decisions of yes, this is possible, no way, no, this isn't going to work, this is why, or let me check, I don't know, let me discuss this, and we know what to say and when to make that.

These two questions are, what questions, problems concerning your customers happen most often; what questions, problems, concerning your customers are the most difficult to handle. I will tell you, I have used this form three years and it never fails to get a terrific discussion going. I mean you find out what they are feeling and you eliminate a lot of problems before they become

real problems with your employees.

I thank you very much. If I can help you in anything, let me know.

CHAIRMAN PERO: Barbara will take questions now if you have any questions. Right here, Barbara. Will you repeat the question so they can get it over here?

FROM THE FLOOR: Just to put everything in perspective, how big is Dandilion Park and what kind of food grosses are you talking about?

MS. MASTERSON: At Dandilion Park we have got about 50 acres. That will give you an idea. We have got about 30 rides. We are on a lake, we have swimming. I have got on a day-to-day basis five snack-type food stands, three that are food, you know, sandwiches, this. We do a lot of industrial groups, which is soda and ice cream and that. We have a lot of industrial picnics that we cater for. We have catered for between 200 people and last year we had one for 3,400 people that we catered a picnic for. We also have a fairly sophisticated catering in a ballroom that we have for private parties, dinner dances, weddings, banquets, this type of thing.

As far as grosses, I really can't help you too much. I don't have figures with me.

FROM THE FLOOR: Barbara, how many people go to Dandilion Park in a year? What is the admission?

MS. MASTERSON: Numbers? I really can't, I am not well versed in figures. I don't like to listen to other people talk on figures and I am not real well versed in them myself.

FROM THE FLOOR: How many people do you employ in your food service department?

MS. MASTERSON: Food service, between 30 and 40 on a regular basis in the summer. I have about eight or nine more that work on a temporary basis that want to get on the regular schedule and they are the ones that work weekends for the picnic grove, dispensing soda and ice cream for picnics and that thing, and I have a few more people that work when I have catering, in case I have a catering-type thing.

FROM THE FLOOR: Do you have a stand manager in each one of your stands?

MS. MASTERSON: I wish I did. In the concession type stands, no. They are regular young gals, high school predominantly, that work in them. In my food stands, sandwich type things, I try to have a manager. I would like someone who is older and who will come back year after year, which many of you have. I don't have that yet. Whenever you find anybody, they don't want to work on Saturdays and Sundays or the Fourth of July and they put in so many little tricks that it doesn't work.

I work the young people on a system working up. They start in the picnic grove, working weekends part-time. Of them, those that do a good job have an opportunity to work into the regular

schedule in the snack food stands. Those that do a good job the following year can take more responsibility and work in my ice cream stand, where I demand cleanliness right down the line. Does that answer it? No.

FROM THE FLOOR: Do you sell alcoholic beverages or is that another department?

MS. MASTERSON: The beer we sell is in the two food stands that sell sandwiches. One is bottled beer, which is very easy to count. The other one is half-barrels and it is on a paper count. The food stands and the ice cream with the soft-serve ice cream, it is more of a fudge factor. You know, with soft-serve some days they are going to be right on their money as far as what they are dispensing and portion control and other days they are not.

FROM THE FLOOR: How do you handle the situation when you find an employee, on the basis of these inventory sheets, that you think is cheating?

MS. MASTERSON: I knew someone would ask that! It is a very difficult situation. Unfortunately, many times it is an employee that I like very much. I try to be very vocal with my employees and at my meetings tell them that I demand a lot, I am difficult to get along with, I expect the utmost as far as cleanliness and I expect inventory to come out, and I lay the cards, so to speak, right on the table.

When I find somebody that isn't coming out, my first thing is I go to them and talk to them. I say, "Hey, your inventory is not coming out. Do you know why that would be?" I put it on them, why this would be happening. Sometimes they will say or many times they will come and tell me when they are leaving at night, before I even balance the inventory, that, oh, I got so mixed up today and this guy came up to me and he gave me a ten and then he gave me a twenty and he switched it and I think I gave him too much change. They are very upset and worried.

But I find someone who hasn't come up to me ahead of time, I ask them, I redo explaining how the procedure is for giving change, telling this, you know, is this the problem, and I wait and see what comes, how it works. The sheet for the person who counts the money is set up so that the big bills are on the left and the stands are across the top. On the left you have got twenties, tens, fives, ones and the change. By looking at that, it is very simple to look and it is very interesting, people who take money don't take ones. Twenty ones kind of cramp their wallet a little bit. They prefer a \$20 bill, they prefer bills.

It is very interesting how dumb some of the people are that steal, because all of a sudden you will be looking along and this one has no tens, no ones and no fives. Very interesting. I give a lot of the breaks myself and I tear the big bills and I keep a little note of how many fives, how many tens are in the register. When it comes in at night it has got to have that many in there or a bigger bill. You can see that.

Yes, I am walking all around the question. Usually when you get somebody and they just can't come out, I have let some of them go. Sometimes it is a situation that they are not real happy working here, anyhow, and it is kind of a mutual good-bye, glad to see you go, I hope you are happier somewhere else. On an

occasion or two it was a very good employee who worked hard, you know, like you can't find very often. In one instance we switched her to another area in the park where she didn't handle money and just told her that her box wasn't coming out but you are a good employee and we enjoy having you, and she did a real good job in another area of the park.

There is no terrific answer for that.

FROM THE FLOOR: Do the people in your park generally handle more than one food item? It seems as though your inventory control gets down to one person. How much overlap is there in one person serving two or three items?

MS. MASTERSON: In the snack stands, those stands that you have on those five, one person is in one stand, where it is a very tempting thing to steal because nobody else is around and you see all this money coming in and I am working so hard and you are making all this money, with all this money coming now into the register.

There are several items in it but it should balance. Several days of the week we have two shifts and two different people because with minors and the Wisconsin law, they can only work so many hours and you have to have double shifts. I balance it together and generally they come out pretty well. Usually one of the kids in one of my discussions will ask, well, what if it doesn't come out and there are two of us in the stand, and I tell them that I am hoping that it is going to come out, number one, and secondly, if we do have a problem, we will just have to do a count in the middle and switch boxes and find out what the problem is, which is pretty much a bluff, but they don't know.

FROM THE FLOOR: With your inventory control that you are making your personal on-site tour, are you responsible for any other food-type operations in the park?

MS. MASTERSON: We do all the food ourselves.

FROM THE FLOOR: In other words, you have got your five different outlets here, and you are responsible for your other operations in the park?

MS. MASTERSON: All the food in the park I am responsible for. Those five, three other food stands, snack type foods, the catering, the weekend soda and ice cream for industrial picnics, I am responsible for everything. Does that answer your question? Yes.

FROM THE FLOOR: How much of an error in your cash do you allow for, percentage-wise?

MS. MASTERSON: Are you talking about, compared to what?

FROM THE FLOOR: Compared with the register reading to the cash.

MS. MASTERSON: I don't have a real formula, if it is this percent, you know, I wouldn't allow it and if it is under this percent. It depends on how busy a day it has been. It depends on how new a person it is. Generally the new people are over in their money compared to register rather than under. They forget

to ring it up. They get excited.

Generally on that sheet, three ways, those stands are generally within 50 cents and many days they are right on the money all three ways, you know. I give them a dollar, I don't get upset for a dollar leeway or a little over a dollar if it is once in a while. I find that if they are going to start stealing, they start a little bit and then they get a little braver and a little braver and it starts growing and then you say, hey, here we are, what are we going to do.

FROM THE FLOOR: Do they have to make up those shortages?

MS. MASTERSON: No, you can't legally do that, unless they still make the minimum wage. Snow cone pumps, they break them, you know, the plastic ones, and I threaten that they can break one, the second one they buy, but I really haven't followed through. That is illegal, too.

FROM THE FLOOR: When you have to let someone go, do you ever get any kickback from the parents?

MS.MASTERSON: Yes, oh, yes.

FROM THE FLOOR: How do you handle that?

MS. MASTERSON: The best way to handle it is so you are not going to get kickback, would be my first answer. You are tired and you worked a lot of hours. Sometimes it is hard to handle it well. I will be the first to admit that. I generally try to handle it that your box isn't coming out, you know, or your inventory isn't coming out, and I try never to accuse, you are stealing, because if it gets down to a court case or something, I really can't prove it. This inventory system isn't going to stand up in a court of law.

If the person hasn't been doing a real good job in other areas, you have got that for grounds for firing. The most important thing, as far as the labor seminar in the Restaurant Association told us, was to keep accurate records of such and such a date, document it, writing. They did not do what they were told. This date this happened. This day this happened. So when you fire somebody, it is much easier when you have this little card and you read to them that on such and such a day you did this, such and such a day that happened. You didn't show up here and you didn't call in, this happened, this happened, this happened. You have got it down in writing, and generally you don't have problems then, or as many problems.

FROM THE FLOOR: Do your kids work out of the same box, and how can you pinpoint it down to who is responsible?

MS. MASTERSON: Well, in the concession stands, they have their own box. There is one person to a stand and they work out of their own box. In the double-shift days, there will be two people working out of the same box, first shift and second shift worked out of the same box.

Generally I don't have any problems by then and I don't worry about it. I can switch boxes if there is a problem. I really believe that looking at some register tapes during the

day helps, too. I am in there and I care. I take shakes. Example, last summer I took a shake and it was a really busy day and in one stand the girl didn't have hardly any money in the stand. I took it and I said, "Is this all there is? I can't believe it." They put extra money in their box, which is down underneath on the floor, and I went in there and there was nothing in there. I said, "Where do you have the rest of your money?" She said, "Oh, that's all there is." You know, there were lines all day, it was impossible.

So I went and counted the shake and I came back and I said, "There has got to be more. You look around, I am sure there is more because you have been busy all day." I shook the tank of syrup. Now, you can't tell how much syrup there is from the tank but she didn't know that and I am not going to tell her. So you shake that and you walk around and I looked at this and looked at the product and said -- well, I weigh the sugar now and then for cotton candy, which isn't real accurate, too; it is a fudge factor, but I said I would have to come back and weigh the sugar and see what you are doing with cotton candy, too. It was very interesting because from when I did that it started to rain and there were absolutely no people, everybody left, for the last two hours, and she took in more money the last two hours than she took in the first four hours! Very interesting.

FROM THE FLOOR: Have you been able to find any way of catching the person who isn't ringing up on the register and takes money that way? I know if you have the register reading you can catch someone who is taking money out, but if they don't ring it up, you can't.

MS. MASTERSON: In the beginning of the year I don't tell them that there are tapes in the registers and it is remarkable how many of them don't realize that and they will come out perfectly. They don't bother to compensate for the register. After they have been there five or six weeks, the light starts dawning on them that they have to ring short, too.

When I am in the stand looking at the breaks -- I enjoy breaks, you know, with everybody chasing and all the decisions, sitting in the stand and making cotton candy is just marvelous -- but look around. You will see the old trick of by the register keeping track of what you are going to take so it comes out right. You find things like that. Or look, be aware when you are walking around, and tell your other supervisors in your other areas. They buy stuff from your stands. Watch what they are ringing up. I send in friends now and then that I tell them to watch what the kids are ringing up. Use your registers wisely. Make sure that the place where it shows what is being rung up is clear. Some of the kids are real cute. They will put a sticker on the front of it. That does a lot of good then. Make sure it is visible to the customer.

It's a constant fight. I don't have any perfect answers, I will guarantee that.

FROM THE FLOOR: Do you ever have any trouble with rehashing?

MS. MASTERSON: Now and then.

FROM THE FLOOR: With what? What is the term?

MS.MASTERSON: Rehashing Will you explain exactly what you mean?

FROM THE FLOOR: Yes, rehashing would be, shall we say, recycling boxes and things of this nature. Also going a little further, what happens if you have cotton candy made up ahead of time because you are expecting a big crowd and perchance it is not all sold. What about those cones?

MS. MASTERSON: All right. There is a waste chart on the wall and they record. We get cups now and then that have holes in them and the soda drips out so you have to dispose of them and use another cup. They record it and sign it. In a situation like that, they put the cup, you know, there is a place in the stand where they put it.

For recycling of stuff and problems like that, I don't think there is a perfect answer. They don't know exactly how I do the inventory and I don't tell anybody, so they don't really know what I count products and what I count paper. Now the smart ones figure out I count paper because they see my scrawling on top of cups, but I lie a little and I tell them it is finally balanced four ways and it is product, and paper, money, et cetera. That kind of helps us a little bit. If they knew it was just paper and they could beat it this way, I think they are going to beat it more than if they don't know exactly how to do it.

I use young high schools kids in the stands predominantly because of the schedule and they are happier, they really are delighted in fact with a 30 or 32 hour week. The college kids want more hours and the way our schedules work, a 30-hour week is what I need to do to balance my two shifts. It is a problem for them because these great, big, and handsome heroes come in that are ride operators, and, hey, give me a free soda and give me this and give me that. It is hard for the young kids to say, hey, I can't.

I usually stand up in the ride operators meeting -- I am big bad meanie in the park -- and I announce to them all that the kids are on a four-way inventory, they have to make it balance if they are going to work here, and don't you dare go in and ask for free food because they can't give it to you, and you are just making it hard for them and hard for me and hard for everybody. If you do and if they give you free food, they are not going to be working here, point-blank.

FROM THE FLOOR: In the busy time of day and if you go to make a pickup for extra money for a security situation, how do you handle picking up the money for the person operating the unit? Can he keep track of how much money they are giving you and at the same time keeping them from being tied up or customers waiting until you get around to them?

MS. MASTERSON: My people that work for me in the stands do not know how much money they take in during a day, so I don't bother with telling them how much I am taking, right. You are asking me that you would have --

FROM THE FLOOR: In other words, if I was operating this stand, I am responsible for this money. If you are going to take \$100 out of here, I want to make sure that you are taking \$100. Now

at this point somebody has got to count it.

MS. MASTERSON: No, we don't count it. I just take the money and I take it into the office and count it. They have nothing to do with counting the money or balancing out the money at the end of the night. They have no idea how much the stand takes in during the day. They are not told.

FROM THE FLOOR: Then you can't accuse them of stealing.

MS. MASTERSON: I never legally accuse anyone of stealing.

FROM THE FLOOR: Do you make a note in the register yourself how much you are taking, sort of for your own information?

MS. MASTERSON: I don't count it in the stand. I only count it once I am in the office. As a security thing I don't like standing there, counting the money, with people walking by.

I really haven't had a lot of trouble with it. I go back to the thing that my inventory system is saying, hey, I am there, I care, this isn't a big establishment that nobody cares, and I care and I am here, alive and in person, and I tell my people in my training meetings that, yes, I am difficult and, yes, I am hard and, yes, I demand a lot from you, but, one, it is going to be an excellent, excellent work experience and, secondly, I will bend over backwards to be fair, that everybody knows certain people you get along with better than others, certain people make a better first impression, but I will bend over backwards to be fair. I have 80 to 85 per cent of my kids that come back the next year. I have a waiting list that want to work in my section of the park. On the whole, I enjoy the young people very, very much.

That's it. If I can help anyone afterwards, feel free to see me.

CHAIRMAN PERO: Thank you, Barbara. If your dad will give you a sabbatical this summer, we could use you up at Connecticut.

Just one quick thought, we have a service at our park and we have contracted with a firm to come into our park. I as manager don't want to know when they are coming. I just want the report. We number the registers throughout the park and I receive at the end of the year, or periodically I get the reports from the agency and then I get a full report at the end of the year. It goes so in depth it will even tell you what the conversation was between the bartender and the customer. It is a very fine service.

I would like now to introduce our next speaker, who is Bob Bailey. Robert is vice president of Animal Behavior Enterprises, Inc., of Hot Springs, Arkansas. Bob.

"Use of Animal Attractions in Smaller Facilities"

by
Robert Bailey, Animal Behavior Enterprises, Inc.,
Hot Springs, AR

MR. ROBERT BAILEY: Thanks, Tony.

First ladies and gentlemen, I would like to show you some

samples of what I would call animal shows, if we could have the slides. There are 14 slides.

(Slides were shown.)

What is an animal show? One definition of an animal show might be any display, exhibit or presentation where animals are featured. For the sake of this discussion, this includes the following: Static displays, where animals are simply confined and there is no concerted effort to show behavior or to have the animals in close contact with humans. An elephant behind a moat or a canary in a cage are some examples.

Petting zoos. This is an increasingly popular assemblage of tame animals, especially for close contact with humans.

An automated show is a presentation where one or more animals perform behaviors on cue by some device.

A staffed show is the classic animal-and-handler variety. A person narrates, handles or otherwise interacts with the animal. This is the familiar lion show in the circus, the dolphin show in an oceanarium or the parrot show in a botanical garden.

My talk will be concerned with the use of animal shows in smaller attractions, those with 500,000 admissions or even much less.

Why should a small park need or want an animal feature? There are very few age groups, social classes or ethnic groups that do not find animals interesting or entertaining. This broad public interest can be translated into income at your gate. Animals are easy to publicize. You will find you have an inside track to free publicity with novel photographs or stories of animals.

Small parks will find that animal shows are easy on the budget. A ride these days costs from \$100,000 to half a million dollars or more. It is possible to buy a mini or small animal show for less than \$3,000. It is possible to rent the same show for about \$1,500 for a season. You can have a major animal show for less than \$15,000, less than the cost of most kiddy rides.

Construction costs can be low, as are personnel requirements. For a small park or any size park for that matter an animal show can be a real bargain.

To better understand how animal shows may be profitable for your park, let's talk in more detail about the different kinds of animal shows and how they may be used.

First, let's discuss static displays. There are very few circumstances where a small or even medium size park can justify a large static display, such as lions, elephants, even deer or buffalo, simply to be viewed. Some parks might find advantageous a display of small, easily cared for animals; displays of hamsters, guinea pigs, kangaroo rats, prairie dogs, raccoons or similar active, inexpensive and interesting species might be of value. I would particularly recommend the use of the hamster town, using commercially available components. Children are completely fascinated with the antics of the small rodents. You can design and

build one of these for yourself for a few hundred dollars or purchase one ready-made from \$1,000 to \$2,000, depending on the size. Maintenance costs are extremely low.

Petting zoos and special areas. The petting zoo is fast becoming a regular feature in large parks. A petting zoo might also be worthwhile for a family-oriented park of 100,000 attendance or more. The basic concept involves putting people and animals in the same cage. The interaction is very good. Costs vary considerably, depending on the park size, theme, species of animals and so forth. A small petting zoo may cost about \$10,000 to \$20,000. Larger ones might run as high as \$50,000 or more.

Maintenance is custodial. Help must be conscientious, follow instructions, but need not have any special skills.

Common animals in a petting zoo are chickens, ducks, rabbits, sheep, goats, piglets, small horses, sometimes various kinds of deer, and even miniature cattle; llamas and donkeys are also good if they are very tame.

The Marriott Great America's Park had an innovative petting zoo program this year. Marriott personnel with different kinds of animals roamed the park. Park visitors had the opportunity to touch lions, bears, skunks, ferrets and other animals.

Not only is the petting zoo popular with young children, parents and grandparents, but the sale of animal food is a source of in-park revenue. The animal food is often grain in consumable ice cream cups or crackers or grains vended from machines. By the way, be sure you also offer film, hats, dark glasses and similar items in your petting zoo.

The next topic would be automated displays, which is a display where the animal interacts with devices rather than people. The animal is told when and what to do without the benefit of a human handler. The animal's performance might be simple and confined to a small box or the behavior can be performed in the open.

One example of the highly portable automatic display is the dancing chicken which you see here. In this container, measuring roughly three feet by three feet by six feet, is a complete show. When the unit is activated, the door opens between the chicken's holding compartment and the performing stage. The chicken leaves the holding compartment, crosses the stage to a jukebox. The chicken starts the jukebox playing a tune and once the music is playing the hen steps on a stage and dances until the music stops. The chicken then leaves the stage and reenters the holding compartment. There are a number of different shows available.

There are vending machines, games and other amusements. The equipment requires only simply electrical and mechanical maintenance. It is necessary that the animals be cared for each and every day and their quarters be kept clean. No previous knowledge of animal care is necessary.

There are a number of ways that these simple automated displays can be used. A timer can be set to release a unit at a specific time or multiple units may be set to play sequentially

with one following the other. Another way is for a person, either an employee guide or the visitor himself, to push a button to start the action.

Automated displays are usually coin-operated. The visitor simply drops a coin, usually a quarter, into a convenient slot and the animal performs. In this way the visitor gets a show and is permitted to play a game or receives a souvenir, all with easily affordable pocket change, and the attraction receives direct revenue. In high traffic areas these units can bring in \$60 a day or more. We have had individual units reported to gross over \$150 in one 10-hour day. We recommend to our clients, however, that the units first be considered as an attraction and only secondarily as a source of income.

The cost of the individual automated displays is very low, considering park expenditures these days. \$2,500 to \$3,500 for the equipment and two animals is a good estimate. It is also possible to rent the equipment and the animals.

Be sure to allow in your budget and space allocations shelter for the equipment and adequate holding facilities for the animals. Caging for the animals is commercially available and is not expensive.

Technically more sophisticated are the automated multiple animal displays. These units feature two or more animals performing different behaviors on a single stage or in one arena, usually in sequence. The animals may or may not be confined to the stage.

One example of the multiple animal automated display was shown at the Montreal World Fair Expo '67. One was a 25-foot diameter stage with an impressionistic animated farm scene, completely open to the world, a pigeon flies about and rings a school bell, a rabbit goes through a log and digs in a garden, a chicken chases a butterfly and a duck slides down a slide, pursues a fish underwater and then returns home to his home compartment.

Various sensors monitor the animal's position and special programming equipment determines when the animal has performed properly. An animal is released, follows a predetermined path over, around or through obstacles, and performs its interesting bit of behavior. The animal then returns home. The next animal is released, and so on.

Multiple animal displays are usually one of a kind. The cost of a major multiple animal display might run from \$12,000 to \$50,000, depending on size, complexity and animal species involved. It hardly seems worthwhile to coin-operate a major display, although it can be done. We suggest that such displays be made part of the total attraction and be themed to fit in as such. It would be possible to put together a sizable animal show or educational display with no skilled animal personnel at all. By using tape players, some optical devices and programming equipment, a unique multi-media real-life presentation could be created. Such a production could be indoors and would be suitable for zoos, small theme parks, as a unique and major attraction.

The automated animal display does lack one feature that is often desirable and sometimes essential -- the animal-human interaction. The human element does offer another dimension to

the show. The show routine can be more varied and more animals can be worked together at the same time. These are just two of the advantages offered by the human handler.

Staffed animal shows have come in all types and sizes. In terms of sheer size, the height of the animal show was probably reached in the latter days of the Roman Empire when the population of lions in Africa almost was decimated for the circuses of Rome as a source of amusement for the citizenry and as a method of population control for the local Christians.

More recently, animal shows as a source of amusement have become standard fare at most large theme parks and many other attractions. This is one example of some of the larger exhibits. This is a large macaw show at Parrot Jungle.

Let's limit our discussion to animal shows of interest to smaller attractions. Let's get shows, but shows capable of filling a real need. The mini animal shows may feature one to three small animals. Such a show would be very mobile. The capital outlay for a mini show would be very low, since there is no need for an amphitheater or any other permanent construction. Animal housing in this case is very inexpensive. The show is meant for rather small groups, up to 200 or so.

If the show is kept to less than 15 minutes in length, there is no need for seating. All you need to provide is a suitable stage, some shade, a small PA system, if you wish it. An example of this kind of animal show is our chicken and rabbit show we call Punch and Judy, which you see here. If you wish to see this in more detail, it is right here at the convention today.

A major animal show may feature one or two very large animals or several smaller examples. The length of the show would be about 20 to 30 minutes, so seating is desirable. The stage increases in size over the small show. A PA system is probably essential. Animal housing and sanitation, prop storage and other construction become significant. While it is difficult to predict exact construction costs, a budget of \$20,000 to \$50,000 should be adequate for your entire capital expenditures.

Certainly one of the best examples of a major animal show is the exotic bird show or the macaw show. Also popular in this size range are domestic animal shows which include pigs, goats, cows as well as barnyard fowl. A large animal show includes the larger and usually more exotic animals. Facility costs increase considerably but remember facility costs for a large animal show are still much less than for most major rides. Since audiences of 500 to 1,000 or more would be anticipated, an amphitheater is certainly in order. Specialized animal storage, including air-conditioned quarters, is probably desirable. Animal food storage becomes a consideration, especially if the show includes chimpanzees, bears and other large carnivores. All in all, a budget of \$40,000 to \$75,000 should be allowed for construction.

By the way, about dolphin shows, these shows we are asked about probably more than any other, I am not including much on dolphin shows in this discussion. If anyone is interested in talking about the ins and outs of dolphin shows, I will be happy to talk to you afterwards.

What show or shows would be best for your park? I have a few general recommendations. First, if your park is already established and you have no experience with animal shows, I suggest you don't jump in with both feet. I don't mean to say that there is a great deal of risk in animal shows; what I am saying is each park is different, each park has a personality all its own. A macaw show will fit nicely into just about any park or attraction. What isn't quite certain is just what role the macaw show should play in your park. A full scale macaw show designed as a major attraction for a medium size park should include about 10 birds. A perfectly good, highly entertaining macaw show for a small to medium size park could be put on with four birds. It is possible to present an entertaining macaw show with as few as two birds. Perhaps your park would obtain as good a benefit with a four-bird show as with the much larger 10-macaw show. Why spend the additional money?

This leads me to my second recommendation. Decide what you would like to have the show do for you. What are your immediate objectives for an animal show? Let's take a for-instance. Suppose you are frequently overcrowded -- that's a wonderful problem to have -- and your major concern is to offer more things to do inside the park during peak times, to take the pressure off the rides and other attractions. It might be helpful to have a mini show or group of shows you can move about the park, either to pull people out of long lines or to make their time in line more pleasant. A battery of automated displays may help. The units may be wheeled about or mounted more or less permanently in areas of heavy traffic.

The mini animal show with a handler is sometimes a better answer. The handler determines on his or her own the hot spots or where the hot spots are and take the show right to the people. This also works well if you cater to large group picnics or other gatherings. You can offer a free show and help spread out the impact of the group on your park.

One such show that meets the specifications of simplicity, portability and low cost is our previously mentioned attraction, the Punch and Judy show. It can be completely portable. It can be themed to suit your park, and it is quite inexpensive. The basic price is only about \$3,500. It is so easy to plan and operate that even high school and college students can be taught to give shows in five days or less. Best of all, it is a very entertaining little show.

There are other kinds of filler shows, such as organ grinders or parrot shows and so on. Many of these one-man animal shows advertise in Amusement Business.

Probably the least expensive way to get into the animal business is with a petting zoo and with automated animal displays. A petting zoo is fairly easy to set up and time and investment is not high. Of particular importance is that you do not need a large and highly trained staff. The automated immediately offers many benefits. First and foremost, it offers valuable experience for your staff. It is very interesting and entertaining for your customers. Next, it offers valuable experience for you staff in the care of animals. Both of these shows offer substantial sums in park revenue that should more than offset your investment.

Let's say your first venture into animal shows is successful, as I would hope it would be. Now you are interested in a bigger animal show. What next? Of course, you can expand what you have got. Expand your petting zoo and add more automated displays. That is fine up to a point, but don't push a good thing too far. I would suggest that you consider a mini-animal show staffed by your own personnel. There are a number of advantages to owning your own show and operating it yourself.

The first is cost. Once you have paid for the show, it is yours and there will be no further levies except for the replacement of trained animals that grow old or become sick and die. Of course, be sure you get your show from someone you really are sure will be around for a while. Also, if you own your own show you are sure of its dependability and its quality.

As you can see, using the step-wise approach to adding animal shows to your park, you can measure your cost against your return. At any time you can increase, decrease or change the development of animal shows for your park with a minimum of investment and obsolescence. Let's assume you have had continued success with your mini or major shows and you are pleased with the publicity and public acceptance. You would like to try an even bigger animal show. Well, you have already acquired the know-how to keep a larger show going. You are already prepared to offer a bigger, more exciting show to your customers, but perhaps we should save this next step for future discussion.

I would like to mention briefly the topic of themeing. It is no more difficult to theme an animal show than to theme a ride. As a matter of fact, an animal show is probably much simpler and it is certainly much cheaper than a ride. Just for an example, let's look at our smallest staffed show, the Punch and Judy show, which we are showing here. Add an extra animal here, alter the stage a bit there, a little bit of fluff here, some different paint, rewrite the script, and the basic chicken and rabbit show can be a South Seas Island or a frontier theme, a Christmas theme, a barnyard theme, a school theme, or what have you.

This was in French, this was in Portuguese, and this was in Spanish. All these in different countries.

The automated units may also be themed, as you can see here, and we will just run through some slides. These were done by our customers right on the spot. In the same way, larger trained animal shows featuring such domestic animals as cows, pigs, goats, or exotic birds such as macaws, vultures, seagulls or ostriches can also be themed to suit your park. These are in Rapid City, South Dakota. This was at Knotts Berry Farm, I believe. This was in Caribbean Gardens, Naples, Florida. As you can see, the setting is really quite simple.

Let me take some time to answer a number of questions I am frequently asked. First, what kind of animals are best for an animal show. That is hard to say because there are so many factors involved. Dolphins have great appeal but weigh that against the facility costs, difficulties of government regulation and possibly future difficulties of obtaining show animals. Chimpanzee shows are in the same boat. Big cats have lost some of their appeal but they are still good. There are the hazards of working with large wild animals. Also, the government is

threatening strong legislation and regulation in the field of these and many other exotic animals.

For mini or major shows, especially for children, common barnyard animals are very good; domestic animals are hardy, safe and easy to handle and, by and large, very bright. There are few regulations governing the transport or keeping of domestic animals. There are many things to recommend domestic animals.

Concerning personnel, should I hire a trainer to handle my show? In our experience it is seldom necessary to hire a trainer for an already-trained animal show. There are some exceptions to this. Whenever you are working with animals that can cause bodily harm or that are especially delicate, it pays to have someone with that previous experience. We have found that it is possible to train someone to handle most animal shows in the course of from a few days to a few weeks.

I have been asked how can an animal show be used for publicity and promotion. Well, we staged a Punch and Judy show and a duck show for live presentation in the streets of downtown San Paulo, Brazil, with festival mobs and parades going past. This introduced the show to Brazil.

We have invited Bozo the Clown to take part as MC in our macaw show at our Animal Wonderland Park in Hot Springs, and this, of course, brought much newspaper and television coverage. One of our customers took coin acts to the Flip Wilson Show with hilarious and nationwide results. We have had special photos made by Life magazine. They came in and actually took some shots and this was in one of the magazine issues. This is Romeo and Juliet. We have had shots of Miss Arkansas with our animals. Sea Life Park in Puerto Rico and others have taken Punch and Judy shows for TV appearances and talk shows and on kiddy shows. Our animals have appeared now on Zoo Parade and Wild Kingdom with Marlin Perkins. That is Marlin Perkins back there. All of these are free, of course, free publicity.

You can use the animals as park entertainment in the summer and take them to shopping centers and department stores to publicize your park at Christmas and Easter and other off-season times. Another example of promotions we have used in our park is an egg toss contest. It has worked out very well for us. We have also had country and Western music and other musical offerings that tie in nicely with an animal act and the resulting publicity and appeal is very good.

These are just a few of the many ways animals can promote your attraction.

What about the Humane Association and the little old ladies in tennis shoes? Don't be intimidated. Most Humane Association chapters are run by concerned, by reasonable people who are looking for real animal abuse. If you keep up your facilities, care for your animals properly and develop a good working relationship with your local Humane Association, you will have very few problems. Invite them to look at what you are doing. They can help you when an occasional crank complains. We also have pamphlets and posters which can help.

I would like to ask a question, or rather make a suggestion

to the industry. Have any of you considered pooling your animal show needs and ordering on a quantity basis? Many of your parks are located in different geographic areas with different markets. As long as your market area is different from that of a different park, why should you mind if he has the same or similar show? Suppose you have a park in Kentucky and you would like to have an animal show. Would you mind if someone in Seattle, Washington or Houston, Texas had the same or similar show? Especially if your show price could be reduced by 10 to 20 per cent? This idea of pooling purchases to get a quantity discount works for merchandise; it can work for animal shows, too. Think it over. You may find that pooling of show orders can reduce your show costs considerably while assuring you, for your park, of the finest possible entertainment.

Let me recap briefly. Like any other park feature, the animal show should serve one or more specific purposes. Animal shows are a relatively inexpensive means of publicizing your park and entertaining your visitors. Some kinds of animal shows can earn revenue directly. Plan your show or shows carefully to keep costs as low as possible. We would recommend you consider consulting with knowledgeable people before you formulate your plans, not after. It can save you money and mean a better, more effective show.

Finally, I am very sure you will find animal shows can do much to attract visitors to your park and entertain them once they are there.

Thank you.

CHAIRMAN PERO: Thank you, Bob.

Does anyone have any questions of Bob?

FROM THE FLOOR: What do you know about snake shows?

MR. BAILEY: Snake shows seem to have some peculiar fascination for people. Snake shows are good if they are very well run. Snakes can be trained but it is not really necessary to train them, just having them out there is sufficient. It would be best there to consult with people who have had a lot of experience with permanent snake shows. I am not talking about the traveling reptile show that sits alongside the road, but there are really reputable places with snake shows. Ross Allen's place down in Florida, the Reptile Gardens in South Dakota, these are two rather large substantial parks. They are very good.

FROM THE FLOOR: Talking about bird shows, what is the average cost to operate, say, a 10-bird show or a four-bird show?

MR. BAILEY: The difference in cost of operation between the 10-bird show and a four-bird show?

FROM THE FLOOR: I would like to have an idea of how much it would take to put one in.

MR. BAILEY: Well, the facility costs are really quite small. The main cost is seating. That would be your biggest expense, the cost of the amphitheater. Then, of course, the initial cost of the birds, which runs about \$12,000 for a four-bird macaw show.

You will find you will pay as much for the seating and the amphitheater as you will for the birds, actually more.

CHAIRMAN PERO: Thanks, Bob.

We have asked our next speaker, who has had his first year of operation, Ken Capstick, if he would talk. Ken is from The Farm, Old Castle, Ontario, Canada. He is going to give us a look into a small facility first year, after his first year of operation.

"A Look Into a Smaller Facility's First Year Operation"

by
Ken Capstick, The Farm, Old Castle, Ontario, Canada

MR. KEN CAPSTICK: Thank you, Tony.

Theme parks in Canada are relatively few and far between, probably because much of the Canadian population is spread over many thousands of miles with few concentrated population areas.

We are located in southern Ontario, which is geographically central Canada and is known as the heaviest populated area in Canada. The original concept for our park was first conceived in 1970. Mr. Hugh Scratch, who I am sure is known by many of you, and I had been associated with park operations for several years. We got together with our ideas for a new theme park in Canada. We recognized at that time that our own children were not cognizant of where, when or how the simple commodity, food, came to be on our kitchen tables.

From this startling recognition a concept has been turned into a learning experience for the children and most of us adults who are not too old to learn.

During the next few years feasibility studies were undertaken as to how the concept should be presented, where the project should be located and when the operations could first commence.

We are located in one of the prime agricultural areas of Canada, which appeared to be a natural setting for our new operation. After considering many names, we settled on the simple name, The Farm. This name appeared to give us great potential for advertising our concept and what seems more natural if you are driving on a Sunday than to say, "Let's take a trip to The Farm."

The location of the farm was strategically picked for many reasons, one being that it is within easy driving distance of a great many people, being centered within 150 miles of over 11 million people. In addition, we are located exactly eight miles from the city of Detroit. These two facts alone provide a ready market for this type of recreational project that can be enjoyed by the thousands of people that have now more leisure time and more money available.

In the spring of 1975 a large irregular shaped pond was excavated on the property to provide an excellent source of water and a breeding ground for ducks, geese, et cetera that are normally found on farms. The pond also provides a quiet, tranquil setting that is normally a prerequisite in the majority of re-

creational concepts.

In discovering that the basic food commodities on our grocery shelves are taken for granted and that our youth had little or no idea of where food originated or how it came to arrive on a grocery shelf, it seemed to be a natural concept for our park. Most children are told that milk comes from cows and this is generally the extent of their knowledge.

An example of the type of exhibit that we now have in operation at The Farm is Minnie the Mechanical Cow. She is positioned in a typical farmyard barn which has plexiglass sides for the viewing guests to observe this display of how milk is produced in a cute manner that children will understand and hopefully they will retain this knowledge.

Minnie, as we call her, is standing in a straw bed with a manger full of hay in front of her, much like you would see on a farmyard barn. She turns her head, chews her cud, switches her tail and has a breathing action on her left side. The right side is cut away and shows Nature's greatest food factory in action. Her heart has a pump which goes up and down. In the mixing room a small metal robot is stirring. In the breaking-up room a robot is pounding. In the sifting and sorting room a robot is pushing a metal container back and forth and in the assembly room the milk is shown going down into the udder. A mechanical chicken gives the narration of what is happening by the use of a pre-recorded tape.

Another exhibit which is illustrated and is in operation at The Farm is Henrietta the Hen. This exhibit is built out of fiberglass to withstand the rigors of the human tampering and weather elements, as it stands completely in the open. Try to visualize a huge chicken's nest, 14 feet in diameter and having straw heaped up over the edges of the nest. You can walk into the nest and as you do, Mother Hen is looking down on you, as she stands nine feet tall. She moves her beak, rolls her eyes and talks to you by means of another prerecorded tape. Four 30-inch high eggs are located in the nest. The first egg you see is a solid egg. The second egg has a porthole that you can look through the plexiglass window and see the yolk of an egg. The third egg has a porthole wherein you can see the embryo of a chick starting to form and the fourth has a characterized chick popping out of the top. These now give you the transformation of the chicken-and-egg cycle in a cute manner that the kiddies can understand and remember.

Our exhibits are planned so that the children can climb on, touch and feel and become a part of them as they enjoy the outing. These two particular examples give you the basic theme of our park, as this type of concept can be carried through in using farm animals or any food product that you can think of.

We have exhibits now in operation or planned that will encompass honey, pork, beans, pumpkins, tomatoes and virtually all the food commodities that we eat on our table. Food is one of the most important items of the human existence and is often taken for granted.

In addition to the agricultural type exhibits we provide kiddy rides that are agriculturally themed, such as a swan ride,

the pumpkin ferris wheel or the cornfield express, which is a miniature train winding its way through a cornpatch, a tripod-shaped building covered with straw which we call the Enchanted Strawstack. As you walk into this building, foot switches on the floor trigger animated inside displays that talk, sing, and give cute narrations of nursery rhymes and cartoons. One animation is a farmer standing in a chicken coop, juggling eggs, and we have added the appropriate music to complement his act.

What would a farm be without animals? We have included a petting area which contains various species of common farm animals which our guests can mingle with, pet and feed. Many children have never been close to a calf or touched a goat. In years gone by, farms had windmills, but if you look around today, you will be hard-pressed to find a mill. We have added two mills to our farm to enhance the atmosphere and also to pump the water from the earth. We have adopted into our theme a character called Freddy the Frog. He seems a dapper looking character that stands three feet high, sports a bowler hat, wears a tuxedo and spats and carries a cane. He has a tape deck installed within him, giving a prerecorded message on various things found around the farm. We have three in operation at the present time and plan to have approximately 40 Freddies spread throughout the park in the future. We have one Freddy as a welcoming committee at the entrance and he gives a short story of The Farm and what you will see when visiting The Farm. We have another sitting on a lily pad in the pond, giving a short story about the ducks and geese that are located within the pond. The children soon get to know that wherever they see Freddy there is a story to tell and you often see smaller kids giving the frog a big kiss or getting their picture taken beside him.

In keeping with the Freddy concept, we formed a Freddy the Frog Fan Club, for which a membership is given to all children attending the park on organized school class outings. This entitles them to a free return admission to the park when accompanied by a parent and some cute rules of membership are printed on the back of the admission card. This select group of fan club members became quite popular, with the world headquarters being established where else but The Farm.

The time span we allowed ourselves to open the park was very short, mainly due to the fact that our park was personally financed. This fact made it necessary to obtain cash flow as quickly as possible. Phase One of our park included several exhibits, small kiddie rides, a picnic area, a gift shop and an outdoor eating area, a petting zoo, the Enchanted Strawstack and a farm miniature golf course. This phase would allow the general public to view our concept and generally reinforce our faith that we were on the right track for general acceptance.

The public acceptance was very gratifying, and it was soon learned that the average stay at the park was between two and three hours, with less than 25 per cent of our project completed. We also learned that many people were returning for the second and third visits throughout the summer.

Our entrance gate was governed by a pay-one-price policy which I am sure had much to do with the immediate acceptance of the park. We exceeded our projected attendance for the first season as we billed it as a Sneak-A-Peek Year at the Farm. We

took great pains in advising the public in advance that our park was not completed but we invited them to see and enjoy what we had done to date by the use of a model and show them what our completed project would look like.

The various boards of education in our area were advised of our facility and The Farm was immediately accepted and approved as an educational facility that they would allow classes to attend on field trips. We opened on May 15 this year and thousands of youngsters took advantage of the facility through field trips before school was completed in June.

In the meantime, we kept adding exhibits and it was gratifying to see people return to see what we had accomplished over the summer months.

In promoting The Farm we printed brochures and distributed them to all tourist bureaus, schools, motels in our area. We worked closely with all the daily newspapers and the weekly papers in our area, as well as the local radio stations. We utilized bus cards on the outside of the city buses, which seemed to prove very rewarding. Our advertising budget was rather low and we utilized all the free publicity that we could gather up.

This past fall we instituted fall field groups which included cider and fresh doughnuts made on the spot. This proved to be quite popular for the fall visitors. Our final day was Halloween, wherein we staged a huge party in conjunction with a local radio station. Prizes were awarded for best costume, apple-bobbing, candy scrambles, et cetera. The party was slated from 1:00 p.m. to 5:00 p.m. on the Sunday afternoon of Halloween Day. When the day arrived, it had rained all night and all night before and it continued throughout the morning. The rain did stop but it was cold and windy, but we were soon overwhelmed at the gate, and when the smoke cleared it proved to be one of our better days of the season.

One problem that I believe all parks are faced within our area is the shortness of the season in which we are forced to operate, particularly in northern states and Canada. Our present season is now extended until Halloween and we are planning in the future to run through until the end of the year. Following Halloween we would close for a few weeks and change a part of our park over to a Christmas Wonderland and run evenings with lights to show off our Christmas displays to the fullest.

We are presently working on the second phase of our park, which includes additional buildings for indoor displays, additional outdoor displays, extension of parking facilities and the addition of a larger train to accommodate kids and adults on a tour of The Farm.

On the overall. We have been very satisfied with our first year of operation but it was not without working seven days a week and burning the midnight oil. I think all new operations experience a similar situation.

Thank you for the opportunity of telling you about our new park, and if I can answer any questions, I would be only too happy to do so. If some of you in the audience are operating a similar operation, I would be glad to talk to you about our

mutual problems.

Thank you.

FROM THE FLOOR: A two-part question: how many acres do you have and what is your P-O-P price?

MR. CAPSTICK: We have 25 acres in total and much of it is not developed yet, of course. We started the first year with our price at two dollars and we are going to go up, naturally.

FROM THE FLOOR: Do you have a construction schedule? Do you plan to fill up the acres on a planned schedule?

MR. CAPSTICK: I think that our construction schedule is based on availability of money. We build as we go.

FROM THE FLOOR: What do you charge for The Farm tours? You mentioned the schools touring.

MR. CAPSTICK: Yes. School buses, we cut the price in half for schools and brought them in. We found this was the one way of getting to know our park and where we are located and by the use of Freddy the Frog Fan Club cards that were returned, they brought back their sisters and brothers, Mom and Dad and so on.

FROM THE FLOOR: Who foots the bill for these schools? How do they raise it or is that any of your concern?

MR. CAPSTICK: The boards of education we know have so many dollars per year set aside per school field trip and this is one of the trips that was included in some of their schedules.

FROM THE FLOOR: Do you make your own models?

MR. CAPSTICK: Primarily we do, yes. We have our own workshop with our own artists to do it. I have pictures of some of our displays if any of you are interested, after I could show you.

FROM THE FLOOR: How many people do you employ at The Farm?

MR. CAPSTICK: This past season, with our construction phase, we were running about 45.

FROM THE FLOOR: Did you break even for the year?

MR. CAPSTICK: Yes, we did.

FROM THE FLOOR: What is your operating schedule, as far as the wintertime goes?

MR. CAPSTICK: Well, we are closed now. We closed on Halloween, that was our final day. Interestingly enough, mainly the reason we close, we don't have indoor washroom facilities. We started as Sneak-A-Peek year. We had outside toilets and the whole works and we called them and billed them taking that in consideration and it is a little drafty this time of the year!

CHAIRMAN PERO: Thanks, Ken. We only have a few minutes left. I would like to give some information on a couple of our park's promotions that have proved successful to us.

The first one and the best that we have had in all the years that we have operated the park, we had a fellow by the name of Dick Pillar who came into our park and had a polka band and we used to have him during the evenings during the season. We had a meeting one afternoon and I said, "Dick, do you think we can put on a polka weekend, something of a nationality night?" He said yes and we got going on it.

Our first one was a polka weekend. We then went to seven days and currently we are running eleven days. When we first started on the seven days, we were getting people from all over the country, Illinois, Florida. I think we had people from over 15 different states, and we had a problem of selling out. Then we put up two tents on the boardwalk and we put the overflow out there. We have them in the pavilion. They start dancing at 9:00 for polka dance lessons in the tent. We have them in the picnic pavilion from 11:00 to 4:00 in the afternoon. Then we have them for lunch, dinner and then in the evening they start again in our hall and they go until 1:00 on week nights, 2:00 on Saturday nights. They have asked if they could go until 5:00 in the morning this last year but we felt, when it gets that early in the morning, the sound travels and we are in a residential section.

We also have four masses and the Catholic clergy comes in on Saturday night and we have a Catholic mass at 5:30. They stop dancing at 5:00. We clear the hall, set up for mass. After mass, we get the hall back in shape and we start in again at 7:00. There is a Sunday morning mass at 10:00 in the morning and the following Saturday we do the same.

The last two years we incorporated what they call a Polka Mass. We have a polka band playing polka band music during the mass.

This is fantastic, not only for us at the park but it fills the motels in the area and in fact some travel 45 minutes from Hartford or another 45 minutes from New Haven and adjacent areas.

We have had this solely to ourselves but of course he has 32 different bands coming in, disc jockeys and all, and most of our advertising is through the polka programs on radio and the Polish newspapers. What we found out, now of course they are spreading out. We have a couple in Pennsylvania. There are a couple in New Jersey. But this last season we still enjoyed one of our best seasons.

The next thing that we tried that worked out very well for us last year, well beyond our expectations, we wanted something for our boardwalk and we hired a lady to put on an arts and crafts show for us. We figured if we could get 100 to 150 entries, we would be happy. We received 345 entries and it filled our boardwalk. We had it Saturday and Sunday in the latter part of August when attendance starts to down. We charged the artists and the craftsmen \$10 for space. On both Saturday and Sunday we had a good crowd at the beach.

Those are two that have worked out very well for us and I am glad to pass them along and I have the information here if you would like them.

That basically concludes our program but if there are any out there that would have any questions, any more questions of our panel?

FROM THE FLOOR: How big is your hall?

CHAIRMAN PERO: Our hall, we can hold 1,400 people in the hall. The tickets range, for a full ten days, \$37, and we have never had anything the likes of this. It is families, they come, mother and father, and the daughters and sons, and it does a terrific amount. We do terrific in our sales in our dining room, our stands. Of course, we give them the use of our facilities with it, the swimming pool, and if you have the sun out all 11 days; we have it in July and of course our motel people ask why we have it in the middle of July. We are vying for the person who is on vacation and the person coming in on vacation has the money to spend. The day to day person or our local people can't come to the park and continually spend the money, so we are looking for the tourist trade, and this certainly gives it to us. It is one of our finest promotions.

FROM THE FLOOR: On the crafts and arts show, from how broad a distance do the artists and crafts people come?

CHAIRMAN PERO: They have come out of New York, we have had some from Pennsylvania. They seem to go on a tour. Now we have signed up so that they can include us on their schedule. We feel we have another winner in the arts and crafts show.

Thank you all for coming and I hope you have a pleasant journey and a safe journey hom. I hope you have a pleasant evening.

Thank you.

.. The Small Facilities Workshop adjourned at 3:30 p.m. ..

RETAIL MERCHANDISE WORKSHOP

SUNDAY, NOVEMBER 21, 1976

ROOMS 4, 5 AND 6 - THE RIVERGATE

The Retail Merchandise Workshop convened at 1:30 p.m., Mr. William H. Robinson, LeSourdsville Lake Amusement Park, Middletown, OH, presiding.

CHAIRMAN WILLIAM H. ROBINSON: I would like to welcome everybody. I'm Bill Robinson from LeSourdsville Amusement Park in Middletown, Ohio.

Before we get started I would like to call everybody's attention to the white card. Please fill it out before you leave. Okay.

This afternoon it will be the hope of this panel, for those of you planning a new merchandising operation or want to improve on your old one, to become acquainted with some form of basic nuts and bolts, techniques and practices, of the merchandising operation.

Our panel has been slashed by two speakers who could not make it. Two other gentlemen are going to pick up on their topics. But before we get started with the panel, the Association prepared four questions that we want to try to elaborate on a little bit.

Question No. 1 is how many shops are needed at your park and what size should they be?

Question No. 2, where should your shops be located?

Question No. 3, attendance and type of customers towards the types of merchandize?

Question No. 4, is there a qualified buyer or supervisor within your company?

So, if we can get the lights turned out and the projector turned on, I'd like to show you a few slides of one of our shops at LeSourdsville and elaborate a little further on the four questions.

(A slide presentation was made with accompanying remarks, as follows:)

CHAIRMAN ROBINSON: Our first question: How many shops are needed at your park and what size should they be? The size of your park and its attendance has a great deal to do with the planning of your shop and its size. LeSourdsville, with an annual attendance of approximately 500,000 has two novelty shops of roughly 2,000 square feet of display space each. Both shops are big enough to display a wide variety of merchandise and handle crowds easily on our biggest days, but also small enough to be maintained by a minimum of two employees on slow days to help cut operating costs.

Question 2: Where should your shops be located? The location of the shop or shops in your park is very important as most souvenir and novelty buying is on impulse. Be sure your shops are conspicuous to your patrons and in the main flow of traffic through your park. LeSourdsville's main souvenir and novelty shop is located only 40 yards inside the park and it is the first attraction our patrons see when entering the park or picnic area and the last one they pass on the way out.

Located at the far end of the park we have a quaint western town called Tombstone Territory. In this area we have a western theme shop called "The Trading Post." By having shops located at the main entrance or exits and also at the far end of the park, we have made our shops accessible to the flow of patrons through our park, thus promoting impulse buying.

Question No. 3: Attendance and type of customers towards the types of merchandise. The location of your park, its type and your patrons have a lot to do with the merchandise you should carry. Of course, seashell items sell better in Florida than they do in Kansas. Imprinted or special souvenir items sell better at tourist attractions and theme parks than at picnic parks which draw basically local trade.

Since LeSourdsville is not a tourist attraction or a major

theme park, the \$1.98 to \$2.49 item is still the backbone of our souvenir and novelty business. We do our displays of eye-catching items to help increase traffic in our shops. Even though many of these expensive items are not big movers, they do help to attract patrons into the shop.

You should try to keep these points in mind when planning your buying, but don't be too conservative in your buying habits. No one can buy all winners. And all do select, no matter how long we've been in the business, items that don't sell.

Now, the last question, is there a qualified buyer and supervisor within the company. Some people in this room don't even have a novelty operation. This will, I hope, help you locate you a buyer. Where do you find a qualified buyer and supervisor for your shop? For a buyer, try the games operations. There will be someone who knows the trends of your patrons towards merchandise. With the help of the people from whom he buys, he can learn this part of the business quickly.

LeSourdsville's souvenir and novelty operation is divided between three people. I do 90 per cent of the buying and pricing of the merchandise and take care of the inventory and the stockroom. Mrs. Howard Birney, our Personnel Manager, handles all the scheduling and training of the employees. Both of us work under the supervision of Mr. Birney, President and Owner of LeSourdsville.

With regard to the actual layout of your shop, good advice can come from the people from whom you buy your store fixtures. The way I learned and the best advice I can give you is to go see other operations, ask questions, and learn.

May we have the lights back up, please.

We themed this "Back to the Basics," and we're going to talk about a lot of things that a lot of you probably already know. Also, none of us up here profess to know all the answers in the business. Two of our speakers couldn't be here and two members of our panel are going to take on these subjects at a short notice, and try to elaborate on their questions.

Our first speaker is Fabio Giro from Enchanted Forest. He is going to talk on "Building Design, Building Remodeling and Inside and Outside Appearance of the Retail Store in an Outdoor Amusement Facility." He's also going to pick up on what Don Williams was supposed to talk about, "Lighting, Store Fixtures, Methods of Display, Store Layout and Traffic Flow." Fabio.

"The Building Design, Building Remodeling and
Inside and Outside Appearance of a Retail
Store in an Outdoor Amusement Facility"

by

Fabio Giro, Enchanted Forest, Chesterton, IN

MR. FABIO GIRO: Thank you. That sounds like a lot to cover. I felt that if I told you folks what we did at the Enchanted Forest Amusement Park Gift Shop, to begin with, you may be able to get something out of it maybe relating to a situation that you may have at your park.

We have a couple of problems at the gift shop and one of them was that we had at the gift shop too many outdated items. We had problems with too much labor costs. Everybody else, I'm sure they are aware of what's going on with labor today and that was a problem in itself. Also we had another problem which was we had the floor space but it was not properly put together so that it would have sufficient amount of merchandise and it was not so that -- we had the merchandise in the stockroom but it was not on the floor. That doesn't sell.

So I took it upon myself to make a study of what we had in the park and the gift shop, the fixtures we had. Our budget was very, very low and we liked it so that we would only have the investment of the materials. We have very good staff at the Enchanted Forest. Our maintenance man can do almost anything and that is very helpful. So I took it upon myself and I made a small floor plan of the shop. The size of the shop, the whole building is forty by a hundred feet, about a third of that is stockroom. That's approximately 4,000 square feet of building. So by laying out this and by figuring out the sizes and the space that we had available to work with I sat down with the President of the corporation and talked to her what exactly she wanted to get across to the people. What were her largest items that she had in stock. We found out that we had three things that were very large, which was the soft goods. We had a large and good variety of T-shirts and towels, beach towels. We had a very good stock in jewelry and the third was, like, better type items.

Now the problem with the better type items was that when you have something like this on the floor they can very easily walk out without you noticing it. So that was another problem to tackle right there. How can we control the better quality items?

Okay. I made a study of the average price in the store, what was our average price, so we came up with a figure of \$4.00 as the average of the gifts that we had in the store. That added up to about, oh, approximately 80 per cent was in that category or maybe 75 per cent. The other percent was made up with better items and more expensive items.

Okay, so combining both problems, labor cost and the problem of designing a store that would be presentable to the public and would get us out of the problem of having the stock in the stockroom out on the floor, I went as follows: I took all the fixtures that were available. The ones that were maybe counter height, approximately the height of a table. We added glass displays on this by simply buying metal from the hardware store, the glass from the company, and the brackets. We had a couple of large display windows in the front of the store, but they were not being utilized as display windows, so we thought: How can we use these to bring people in? Of course, display the items that you have, the ones you want to get across to the public on the windows. So we did that also, out of wood, and fiberglass type panels, so that from the inside you could see the merchandise but yet it cannot be reached from the inside so nobody would touch them because we had good items in there.

So from this we accomplished two things. We cut down the labor cost. We used to run the store with maybe -- let's see we have six cash registers so that was at least six people to begin with, plus some floor help. We cut that down during the

week days from about six or seven to three.

And, as far as merchandise -- let me finish this -- on the weekends we used to operate with maybe anywhere from 7 to 10 or maybe 11 people. We cut that down to maybe six people, by simply rearranging things around and considering different subjects that should be considered. Of course this is different in every park. I'm sure our particular problems may be similar to yours or it may be different, but the labor cost I'm sure hits everybody.

So, therefore, by adding glass displays, by adding -- by utilizing every square footage of the building, the walls, the ceiling, we accomplished two things. We cut down labor and we had a lot of merchandise put out there. We figure we had twice as much merchandise on the floor after we finished the design than was originally there.

So it is possible. It can be done. It is a matter of studying your problem and doing something about it and it is not very expensive. Our budget was \$2,000 plus our labor. So that gives you a good idea of what can be accomplished with a small amount of money.

I'd like to give you a list of things if you are considering building a gift shop. I'd like to give you a list of things that you really should consider before you do anything.

You must have a feasibility study. That means: What budget do you have? How much money can your park afford? How much money can you afford for labor? For your fixtures? For your maintenance? After you get this figure together then it's time to do something about it. Don't -- I will advise you -- do not go in there and just start putting things together. It will end up costing you more than you ever thought it would. Again, I stress the fact that if you have people like we do that do most everything in the park, half of the battle is won already because they're going to be doing something else whether they are building a gift shop for you or something else. They're still going to get the same amount of money and they're going to do a good job.

Your location. Where would you locate your park? Well, our park is located -- the gift shop, I mean, I'm sorry. The gift shop is located approximately I guess 100 feet from the front gate, main gate of the park. This entitles us to, like Mr. Robinson touched on before, the volume of people that gets into your park. The first thing they see is your gift shop and if you're capable of building a gift shop right at the front gate make them go through the shop when they come in and when they leave, that will improve your sales tremendously.

The style of your building. Well, do you have a theme park? Try to match the design of your building with your theme park. Don't try to put something out there that's going to stick out like a sore thumb. It can work both ways. Sometimes you want it that way specifically, so, okay, fine, do it. But normally you would want to keep it so that it goes with your theme, especially in the area where you're going to be building it.

If you don't have a theme park then maybe you could consider designing the building, the exterior anyway, so that it will match the surroundings. It's very important and very appealing to your public and it helps you on your sales of merchandise.

What size? How big? How big should you build your gift shop? Well, it's up to you really. You know what your budget is. I cannot sit here and tell you exactly what size you should have. I don't think anybody else can. There's like maybe 3 factors involved, your budget, your space that you have available and your attendance. So these are three factors that you should consider.

The cost. Well, it varies. It's approximately \$25 to \$30 per square foot for construction today. It will vary in different parts of the country. Now this is if you have someone build this for you. If you have people that can do it in the park it's going to save you a lot of money, a lot of money.

How about the conditions inside? Well, air-conditioning and heating are very important, very important. Maybe the first year you cannot go with air-conditioning. If you're up north definitely heating. People do not feel comfortable in a store where it's too cold or it's too hot. You lose sales. You want to have a comfortable atmosphere for these people so they can browse around and take their time.

I would suggest that if you are going to be doing this yourself that you would take it upon yourself to maybe go up to some of your local building department people and maybe get a local code so that you don't go making mistakes as far as maybe say how many exits should you have, fire extinguishers, do you require bathrooms, setback requirements. These are things that you should consider if you're doing this yourself.

We have some people going around now that come into the park and they just ask you for these things and you have to have them or else they can close you down and I'm sure some of you people know who I'm talking about.

Let's say that you have a gift shop already and you want to remodel your gift shop. You want to better yourself with the gift shop. Well, again, things to consider are budget. How much are you going to be able to give out there so that you accomplish what you want for that cost? If you're remodeling the outside of the building you should consider things like the landscaping, the colors, the material to use, and this enhances the appearance of the building, therefore, brings in the people closer to the building and bringing them in even closer with your display cases and then inside.

The inside appearance? Well, that can be remodeled, too. There are numerous amounts of new products coming out today which can brighten and make your displays much better than you may have right now.

That concludes my speech as far as the design. I would rather keep it this way, short and sweet, so that at the end I'm sure some of you may be having specific problems that you want to know about, so I will just give you these as things that you

should consider. At least we did and it paid off for us.

I will try to cover now some of Mr. Don Williams' subjects. He could not be with us. He had lightings and types of fixtures and other things.

Let me start out with the fixtures. You have approximately five types of fixtures that can be used for your gift shop. You have what is called a spotlight. I'm sure you've seen these -- for example, we have some spotlights here. They can be used for a specific display that you have somewhere that you really want to brighten up your display and you use the spotlights to bring them out. The spotlight puts out a more concentrated beam of light. You have floodlights. It's the same fixture and the same thing. It looks the same way. All it does is to just put out a more spread out light beam. You have fluorescent types, what we have right now over our heads. General lighting, like you see right here for example. That can be surely used for your general lighting in the ceiling, also underneath show-cases if you're going to make your own. Also store fixtures. We have an incandescent type light which is your regular light-bulb. You can use that almost anywhere for anything. Keep in mind it gives out a warm-type color. So you have a neon-type light which can be used to maybe put around the outside of the perimeter of your building for your sign; you want your main sign outside to stand out. And it may be something you want to flash up, something flashy outside to attract the people inside.

Store fixtures. Well, like I said we had some already and we had some countertop size and we made our own. You can buy these already made, but you can expect more cost on these.

Methods of displaying the merchandise. Well, this is very important. The use of lighting quality, the placement -- where you place these lights over the different counters and your displays, plays a very big part. Why? Well, this is general lighting what you're looking at right now and if you have a spotlight turned on somewhere in the room your eyes are going to catch it right away. This is the use for your lights. You have got to have good lighting.

The shop layout. Keeping in mind that you have maybe some items that you know are going to go very well, try to keep those items toward the middle of the shop, or maybe toward the back. Make the people go through all that merchandise in front of the store before they get to what they were really going to buy to begin with. Don't just have it out in the front, don't just have it all out, you know, in one big bunch so they can just get around that and the rest of the store just sits there with nobody looking at anything else.

You can have your traffic flow, for example, you can control the traffic for your store by the size of your walkways, the amount of space you leave between them, of course, and the amount of space between each item. Your store fixtures, you can have them all lined up or you can have islands like we have so that people sort of don't really follow a certain pattern. We get them inside the shop, namely by overlapping when they first come in. We like to have them come in through the right side, so we overlap them. We overlap the cash -- the main cashier by moving it to the left side off-center. Psychologically, people walk

in and the biggest opening there is, that's the one they're going to take. They'll go through there, most of them will. Therefore, you get them to look at the things you want them to look at first.

Of course, you have things, like I said you have cashiers and you have things like groupings that can make your traffic flow much easier. This concludes mine and Mr. Don Williams'. I hope this is clear and if anybody has any questions, please keep them in mind and at the end I will be more than happy to answer them for you. I brought some pictures with me from our gift shop, so if you'd like to look at some of these pictures you are welcome to look at them afterwards. Thank you very much.

CHAIRMAN ROBINSON: Thank you, Fabio. Fabio is from a small park like LeSourdsville and our workshop is built basically around those small parks. It's about time that the small parks started getting back and speaking in some of these workshops so everybody understands what's going on.

So, we're going to change the program and skip around here a little bit. George Larson from Old Tucson couldn't be with us, so I'm going to ask Allen Weitzel from Frontier Village to come up and talk. Allen is going to not only talk on George's subject, "Cost in Merchandising Operations Toward Profits; Ordering, Buying and Warehousing Techniques," but also his own topic, "Types and Kinds of Merchandise; Organizing the Merchandise in the Store; Souvenirs and Special Products Development and Mark-Up." Allen.

"Types and Kinds of Merchandise; Organizing
the Merchandise in the Store; Souvenirs and
Special Products Development and Mark-Up"

by

Allen Weitzel, Frontier Village, San Jose, CA

MR. ALLEN WEITZEL: Howdy, I'm Allen Weitzel from Frontier Village Amusement Park. I'm Director of Food and Merchandise at Frontier Village, that's this week, next week we do something else. Okay, to get started here I want to talk a little bit about merchandise. I was told by Bob Blundred that I should have visual aids and in San Jose we don't have fancy, expensive things like visual aids so I brought my own visual aids. Here they are. (Puts large glasses on.) That's about as close as you're going to get in San Jose to visual aids. So, we'll put those aside for now.

I want you to realize that I brought those all the way from San Jose just to make you people laugh and you're just sitting there, so please cooperate with me.

Okay. A couple of things I want you to know, first of all, I am not nervous, my teeth always chatter like this; and second of all this is not a toupee, it is not. It's close to the skin. You've got to keep laughing people otherwise I die out here.

Okay, merchandising is the art of selling someone something they didn't want to begin with. Okay, I am going to incorporate in my speech Mr. Larson's speech. I'm not going to try to separate them because we were so close together in our topics so please bear with me, if you will.

Number one, types of merchandise. Try to establish and carry or maintain staple items in your store. Items that are in steady demand year-round. We are a small park in San Jose and we don't have a lot of money to spend so we can't blow our budget on exotic things or experiment a lot. We have to stick with the popular things, the spears, the swords and so forth. So try and maintain staple items. Try to avoid brand-name items. Items that your local trade will be familiar with. You do not want to have an item that they can see in the normal five and dime because the guests are going to be familiar with the retail cost of that item. We try to buy items that the guests are not familiar with, that are still popular so that we can get a good mark-up on them and they are not aware of what our mark-up is.

Try to sell items that are easily recognizable. You don't want to sell custom Spanish wedgets or some weird thing that they have never seen before. Try to stick with things that they are familiar with. A sword is a sword, a spear is a spear, et cetera. Okay? I've got a list of some things that are popular in our store and I'll just read them off to you. We sell things such as cedar, Indian goods, drums and headdresses, jewelry, toys such as swords, guns, rifles, pennants, household goods such as collector spoons, shot glasses, mugs, et cetera, and coonskin hats, the ever-popular coonskin hat.

We do a number with these, good people. They really sell well and we try to stick to real coonskin caps. The people do not buy the imitation. It feels nice against the face, too. You'll love it.

Okay. Buy what fits your store. Do not buy seashore items, such as Bill said, if you've got a western motif. And if you're a marine world type operation don't buy cowboy hats. Try to stick with what fits your store. Buy toys aimed at the young crowd, gifts for the adult, and souvenirs for your tourist area. Limit your purchasing of new or unproven items. Try not to carry the fad items that you're going to get left with at the end of the year. By that I mean such as Linda Lovelace tongue depressors, we have lots of those left over. Or your Spiro Agnew golf balls. You know, you get stuck with those at the end of the season.

Try to avoid buying seasonal merchandise. We try to stick to things that we are not going to end up with at the end of the year. We did not do very much with the Bicentennial. We tried to stay away from Bicentennial goods because, No. 1, we're a small park and we didn't think we'd move that much of it. We avoid Christmas promotions. We might put up a few decorations, but we don't buy a lot of plastic Santa Claus or anything else because we just don't do well with that. Easter goods, even though Easter is pretty strong for us candy-wise, we don't do well in Easter goods either. So we try to stick with things -- we try to avoid seasonal merchandise.

Most of our business is in the summer so we try to stick with hats, T-shirts, small novelties. Once again, if you have a local trade, don't carry your expensive gift items. If you've got a heavy tourist traffic then you can go into giftware. But if you're a local park, like we are, we have to stick with the small \$.98 items. When you're settling your store to begin

with, try to start off with low cost goods. You can always upgrade.

A mistake when I first came into merchandising was I said: Wow! Look at all this junk we've got in the store. Let's get some expensive stuff in here. Well, it took me three years to get the inventory out. So stick with the low cost goods and if you have to upgrade, you can very easily do it.

One thing that we sell in our park that is very popular is a punchball. How many people know what a punchball is? Four people know what a punchball is. Punchball is a large balloon-type thing and you put rice in it, tie a rubberband to it, blow it up with compressed air, and you pound on it and sell it for 75 cents and make a killing on it. We sell one punchball for every 23 guests that come in our park. And we sell one balloon for every 47 guests that come in our park. So you can see that the punchballs do a better job for us. We get 75 cents for punchballs, 50 cents for balloons. We're using a 14-inch balloon.

Don't experiment with merchandise for the sake of a supplier. A lot of new razzle-dazzle salesmen will come in and try and con you into buying merchandise because they have talked you into it. Buy things that you know are established. If you want to experiment maybe take it on consignment, but don't let them talk you into experimenting at your expense.

Try to avoid, or we try to avoid, off-color merchandise. We don't buy dirty buttons that say, "Chastity Is Its Own Punishment," or anything like that. We stick to clean merchandise as much as possible.

Organizing the merchandise in the shop. We use a featured bin. That means in a certain part of our operation we have a bin that will feature certain items, so we try to use that as much as possible.

We advocate the use of "as is" tables or grab bags or surprise packages. We put our slow movers in these gaily wrapped surprise packages, sell them for 99 cents and we're able to move a ton of them. We do as many as 3,000 mystery packages in a month, and for a small park like us that's a lot of mystery packages.

Display related items next to each other. We try to put things such as calvary swords next to the calvary hats. That type of thing. So a kid sees a sword, that kid wants the hat, and as we all know it's the kids that con us into buying what we purchase in a merchandise store.

Okay, if you must create store interest you can try unusual displays, but if you have a heavy body count in your park you can easily get away with simple displays. You don't need to get fancy. It has to be clean. It has to be priced. It has to be labeled. Once again, getting back to identifiable merchandise, if it's clean, simple, dump display, you're going to do fine as long as it's neat and clean.

Display large amounts of goods to make the store look full. If all you have in the back warehouse are Theodore beer mugs, then

put them out, put large amounts of them out. Don't have just a few stragglers sitting out on the shelf. Make it look full.

I try to train my people to keep the expensive or slow moving items at eye level so that when the guest comes in he's going to see that merchandise first. We try to arrange our displays to minimize shoplifting, putting your small items close to the registers, wide aisles. We have our aisles set up at angles from the register so the girls at the register, if they're looking straight on at a guest can look off to an angle and see down the aisles to see if anyone is shoplifting or picking stuff up and putting it in their pockets.

Put that down, Ed, would you?

Big items in the back of the store, in your corners. You have a lot of big items, we have a lot of big Indian drums and we put those in the back of the store in the corners. They're not going to put an Indian drum under their coat and carry it out. It's a little tough to do.

The store set-up. Once again, Indian goods, we try to put it in our own section for that and we do a heck of a job with Cherokee Indian goods. We put all our hats together. We do not put hats in two or three different parts of the store. We put our cedar merchandise in an area where there's good air flow, where you have the air moving and the smell is going to get out through the store.

If you have candy in with your merchandise, some of you do not have separate candy stores, if you have candy in with your merchandise, try to keep it near the register because that stuff is going to get ripped off.

Keep your breakable merchandise away from your action toys. If you've got punchballs in your store you're certainly not going to put your china next to them. Not a very good idea.

Let me turn the page, it's very important. Keep your small items in bins near the registers, keep your registers near your doors. We have two registers, one on each side of the doors -- excuse me, two registers per door, so we have four registers in our main stores and there are two doors. Register counters should be high enough, they should be waist-high so that people can put their merchandise on the counter. We picked up a lot of impulse sales this season by having our maintenance department construct for us long register counters that give a lot of room for people to put merchandise on the counter. They see an item while they are waiting at the register and they put that merchandise down and go over and pick up another item. It really helps and really increases your multiple sales.

Keep your stores well lighted, as first speaker, Fabio, was saying. Lighting is very important to the store. If you are working on a limited budget, dollar amount-wise, try not to go into specialty shops. Don't go into a candle shop or a candy store. Start off small, start off with one store and you can add a little bit of merchandise to it as your budget builds and then you can go into specialty stores.

Maintain a high level of cleanliness, good repair and appealing atmosphere. Cleanliness is super important, good people. We have a station's man that does nothing but go around and empty garbage cans and dry mop floors all day. It's important for that clean atmosphere and he should see that the guest is paying for that atmosphere and gets it.

Souvenirs and special product development -- am I going too fast, are you awake? Okay. I've seen more excitement in a morgue, I'll tell you.

Limit yourself to amounts of printed merchandise if you're working on a low budget. As you may or may not know, you buy one piece of watermelon harmonicas from Mr. Breckner and it's going to run you around 120 dozen, so limit the amount of imprinted merchandise you have and as you build up your store then you can go into more imprints.

If you do handle imprinted merchandise try to design the imprint so that it matches the item. You're certainly not going to put a picture of a teddy bear on an adult drinking mug. So you want to try to stick to like items.

A big mistake we made this year. We bought from Mike Roberts and Company, we bought some placemats. I made a big booboo by making that an adult placemat. I should have had a little kiddy-type image on it, a teddy bear or whatever. That was a big booboo I made and I'm still eating those things for breakfast. They don't even fit in the surprise packages.

To be successful with imprinted merchandise we concentrate on limiting the items that are already popular. Let me give you some examples. We imprint cedar, visors, T-shirts, tamborines, balloons and punchballs, pennants, mugs and don't forget your postcards. On imprinted merchandise, the experience I've had is that I don't like to move around or jump around in imprinted merchandise suppliers. One supplier, stick with that supplier, and he'll know what you work on and how you work and he'll get used to you.

Now that is not saying that he has carte blanche over you. You're still the buyer, but if you have a successful relationship with that person, you don't need to jump around from supplier to supplier. Stick with that one person and he'll get used to what you want.

On mark-up and purchasing, now, once again unknown items versus commonly seen items. We try to, like I said, concentrate on unknown items so that we can have a better mark-up on them. Indian merchandise, cedar, pennants, that type of thing. Once again, stay away from items that are in your local stores if you have a heavy local traffic.

Fabio was talking about budgets. It's very important for you to know how many times you plan to turn your inventory before you start buying merchandise. Just don't say: Well, I'm going to go out there because I've got to have cedar and I've got to have spears, et cetera. Learn how much money you want to spend, try to spend under that or allow yourself budget for reorders during the year. Do not spend that whole budget in your winter time and then come summer you can't even buy helium for your

balloons. Anticipate your amount of profit. If you want to keystone, or double it as I should say, or if you want to go for a higher mark-up, 60, 70, or 80 per cent. It depends on what you want.

What we do is we keystone well-known items, things that are familiar to the guests, and then we take a larger mark-up on items that the guest is not familiar with. We might buy a spear for 22 cents and sell it for 98, or whatever.

Be sure to include the cost of freight and shipping in the cost of your merchandise. It may sound like it would be common knowledge but you'd be surprised how many people do not include the cost of the freight. And as we were coming over today Bill brought up a good point and that is arrange to have your freight company bill you for that merchandise rather than having it come C.O.D. We've done that all along, but some of you other parks may have that stuff coming C.O.D. and you're going to have extra cash handling if it comes C.O.D. A lot of pain in the neck. So it might be a good idea to have that cost billed to you. You know the cost before it comes to you and then you can also wheel and deal when you look for a new supplier.

Price your items, when you put them out for resale, according to their replacement cost. If you have an item that took an increase in price you want to make sure that your merchandise on the floor has also been taken care of so be sure you mark-up your merchandise on the floor when you have an increase on your cost. Now you may think that's a little mercenary, but I think we're all in it to make a profit and it is strictly legal, but be sure you check with your State Board of Equalization.

Bill brought up a point in 1974 when I was here at the convention, and I thought it was worth mentioning again. To increase your mark-up you should never try dropping the price of a slow item but instead relocate it in the store. If it does not move then you can put it in a mystery package or, as Bill does -- do you still do this -- put this in your games area? This I think is a good idea. So once again, don't drop the price, relocate it in the store and try it there or maybe another store and if that doesn't work then you can go ahead and put it in a games area or put it in your mystery package.

You can increase your mark-up by odd-number pricing. Okay. Change \$2.95 to \$2.99, or \$3.79 to \$3.89. If you have a yearly sales of \$100,000 per year and you increase your mark-up by 1 per cent, that's a thousand dollars. Not too shabby.

Consider lower mark-up to increase the number of times you turn inventory. If you want to get rid of that inventory then you're going to have to lower the mark-up and dump it. Try to avoid carrying duplicate lines or duplicate pieces. You don't want to carry two types of coffee mugs if you're working on a limited budget such as we are. We carry one coffee mug and that is it. We don't want to double them.

Avoid carry-over merchandise. At the end of the year you don't want to carry that merchandise on hand in the wintertime, get rid of it. Get rid of it and get something else in. Better yet, budget so that you are very low on inventory at the end of the year.

It doesn't sound like what we do, does it, Warren?

At the end of the season you can have an end-of-the-season sale for your slow moving items, or as we do, put them in grab bags. There's a couple of schools of thought on taking checks for merchandise, personal checks. Some parks take checks and some do not. When a guest wants to write a check for merchandise we encourage him to use a bank card as much as possible. We don't want to get stuck on a bad check, we also don't want the ill will by not taking it, but we feel the merchandise isn't a necessary item. They don't have to have the merchandise so you can get stung if you take personal checks. I'm not saying you don't take them, I'm saying you should evaluate whether you want to or not and then have a game plan and stick to it on your checks.

When a group such as Boy Scouts comes into our park and they say: Hey, I'd like a discount, we're going to buy 35 spears, what I try to do is I try to let them know another place they can get that merchandise. I am mercenary enough to figure that I'm not going to want to dump 35 of my hot moving spears for selling 10 cents on the dollar when I can save them and I'll be rid of them by the end of the season anyway. So I might direct them to another supplier. If I really want to get cash flow going I might do it, but wouldn't be afraid to use my discretion. I don't allow my people to do any other thing like that. But what we usually do is we give them the name of a supplier where they can buy merchandise at a discounted rate rather than selling it through our stores at a discounted rate.

One thing that we do is price tag every item. We put a price tag on every item, and I really didn't quite understand the value of this until a couple of weekends ago when we had a very slow day and I decided to cut some labor so I figured I'd work in the store for a little while, which I hadn't done in a while. It's surprising how you can get muffed up on prices if you don't have all those items price tagged. So it really makes it easy on your people if you tag every item. They can really zip through taking any customers. It cuts down on guest questions. They don't have any questions about the item or the cost. It eliminates employee errors by pricing every item. And what we try to do also is use a Monarch marking machine. I insist that my girls do not hand write any price tag. The reason for this is that it could look like a customer changed it or a customer could have changed it if you have your girls day-to-day using a ballpoint pen on your price tags. So invest in a \$125 Monarch market and get those professionally printed price tags, put them on your items and insist that your girls do not hand write price tags. If you put something on special, buy the special orange price tags and run those through your Monarch marker.

Avoid going for quantity discounts on an item in certain areas because you're going to find it's going to increase your inventory. Buy what you need. Don't say: Well, the price looks good at \$1.00 a dozen rather than \$1.44 a dozen, so I'll buy a \$1.00 a dozen, but I'll buy twice the amount. If you're not going to sell them don't put them on hand. If you've got all that money tied up in inventory that's 10 per cent or more per year that you're wasting.

You can increase your mark-up or at least maintain your mark-up by always having your candy store scale checked for weights and measures. I don't know how many of you have candy stores. How many have candy stores or sell bulk candy with a scale? Once a year you should have your Weights and Measures Bureau come out and check that scale for you. It doesn't cost you a dime, and it will also insure that your scale is in good shape.

Channel your mark-up through one person. Let him or her or it keep track records of mark-downs and mark-ups and slow movers. And rely on that information.

If you are unsure of an item, take the item on consignment or guaranteed sale. It cuts down on your inventory and increases your profit. Try to avoid paying for display racks. It's very important. We found that we were paying through the nose for display racks that we only used once. I'd much rather have my fine maintenance manager here build me a nice display rack that can be used for other items later on if the item didn't sell. So a lot of times at the end of the season we have tons of display racks that we weren't using and it was just a waste of money.

You can improve your profit by rotating the freshness of your stock. Those of you who sell film, have your girls check the film. Make sure that you are moving that -- the older film first and sell that new film later. It's a lot better to get rid of the 1976 film before the '77 is sold.

One thing we talked about this morning in our Informal Discussion, which is common knowledge in most merchandise operations, put a cancellation date on your purchase order when you write it out so that on August 1st you don't get 120 dozen balloons that are printed with LeSourdsville Lake on it in the middle of your operation. Put a cancellation date so that way if it's not in by the cancellation date you require, you're not stuck with it at the end of the year.

Working on a limited budget. Try working with suppliers who carry a variety of items, instead of jumping around to 50 different suppliers. And also we try to work with suppliers which are close to us or have low minimum order requirement. Those people from whom we can buy \$50 at a time.

One thing I recommend you do try when you get back is talk to your State Board of Equalization and find out what your state laws are on your tax that you have to charge on your operation. You may find some you do have to charge tax in your operation and some do not. In California, because we are an amusement park and we charge admission charge we have to charge tax on everything even though it may be candy or clothing or whatever and a lot of guests do not understand that so be sure you know the law and stick with it.

One other thing that's an employee-type situation and one thing about which I do caution you is try to keep your females from putting purses in the operation. It's kind of wild. The girls say: Well, the lockers are all used up and I don't have any place to keep my purse. Bull! Have them put their purse in their car. You can lose a lot of merchandise and a lot of

jewelry and a lot of cash going out of that through the employee's purse. Not all of the employees, but if you stop one you've stopped them all.

In closing, a couple of things I want to bring out. Half of merchandising is spending your time in your operation. Don't be an absentee manager. None of us are any professionals, but if you spend the time with your people, spend the time on the grounds, spend the time in your operation you're going to learn a lot and you're going to see what's going on. Establish your guidelines and stick to them. Don't jump around. Don't change your approach at the change of the wind. Keep your operation as simple as possible. Don't try to get fancy. If you're Frontier Village Amusement Park you have to keep it simple. We're a small park, and we don't try to be something we're not.

You and your people, I recommend that all of you male managers wear a tie. It's not going to cost you anything more, it's going to make your operation look a lot cleaner and a lot nicer and a lot more professional. You'd be surprised how your people are going to feel about you if you're looking clean, feeling clean, wearing a tie and looking neat. Okay, encourage suggestions from your people. Your people are just as smart as you are and some are smarter. You're still the boss and you can still veto a suggestion you don't like. But encourage it from your people. They're down there on the floor and they know more about what's going on than you do in most cases. You really aren't the only one with a brain so pick your people who have some intelligence and play upon that and use them. Try to hire the best people you can. One policy we still adhere to in the park is that the four major operating managers at our park still do the interviewing, we still do the hiring, we still do the orientation, and we still do the scheduling. We may have delegated the other responsibilities but we keep those responsibilities for ourselves and then we can control the labor cost, we can control the quality of person we're getting. Try to hire the best people you can and remember that you are the boss. Have confidence in what you can do and most of all, keep smiling. Okay? Thank you.

CHAIRMAN ROBINSON: Good job. Our next speaker is from an industry that I've been wanting to get up in front of a group of people from amusement parks for a long time and that's somebody from the trucking industry. I've got so many problems with these guys I can't stand it. And when I called this gentleman and told him or invited him to speak I really didn't know whether we could get anybody here or not, and I was quite pleased that the gentleman flew in just to talk to you people and when we get to the question period after our speakers, I'm sure he's going to get some good questions thrown at him. Our speaker is Mr. Elliott Burnside. He's the Regional Manager of Spector Freight Systems of Memphis, Tennessee. He's a Memphis State Graduate in Transportation. He's managed terminals in Jackson, Mississippi; New Orleans; and Roanoke, Virginia. He's been a Regional Manager in Ohio and Michigan prior to his assignment here in Memphis. And I think that this one portion of the workshop is going to have some answers, I hope, for all of us. Elliott.

"Freight Charges and Rates, Pick-Up,
Delivery and Claims"
by

P.E. Elliott Burnside, Regional Manager,
South-Central Region, Spector Freight, Inc. Memphis, TN

MR. ELIOTT BURNSIDE: I'm sure you've been here before, obviously, your convention has been here before and you're coming back again in a couple of years. Some of you may even hate to leave. You have had a great time and you're real high. That degree of elation probably compares, in degrees anyway, to a lot of degrees of frustration that you've had in trying to get a product. Somebody probably right here today last week was trying to get a replacement motor for a ride from Pocatello, Idaho, shipped to somewhere in San Jose, possibly. No. 1, it had to be specially made. He couldn't find a replacement. It took them a while to make it and then they couldn't get it shipped because nobody went from Pocatello to San Jose. Finally, they got some one-truck line carrier to pick it up and he takes it to Chicago and gives it to somebody else. He don't know who, he didn't get his delivery receipt signed properly. So you finally run it down and yeah, they've got it, but it's on a trailer in Chicago loading for San Jose and they make one schedule every three months.

So, finally the trailer arrives in San Jose and you expect to get the merchandise and the driver comes out and he gives the receiving clerk a lot of lip about he don't want to do this and he don't want to do that or he's got to get back to the terminal to make a pick-up somewhere and you finally get the product unloaded and get ready, the maintenance guy is here to install it, and it's the wrong motor.

What do you do? Somebody at Six Flags in Atlanta's got your motor and you got the wrong one that was going to somewhere in Long Island.

I cannot, in a short period of time, answer all of your questions and solve all of your problems, but I would like to, just for a few minutes, not necessarily tell you how you can beat the system but give you some helpful hints, hopefully, in what you can do to live with the system and make the system work for you because you pay for it.

This is with regard to the rate services and claims. Through the so-called rate bureaus in our industry, motor carriers may collectively determine and publish charges on the many, many thousands of products that we haul going to and from the many, many thousands of small cities like Pocatello, Idaho, and little places in Pennsylvania that nobody but people go with their wagons.

We are a wholly-clothed industry with public interest, as the government calls us. The unusual collective action is permitted under legislation passed in, for whatever it's worth, 1948 giving the ICC power to review, regulate, stipulate, cancel, amend, raise rates, that you pay.

Some carriers publish their own rates independently. They are small carriers who make very few points and haul very, very few commodities. The large carriers that you deal with are

members of the collective rate making bureaus. Today the task of determining a rate for a motor from Pocatello to San Jose is very simple, relatively simple that is, due to the nature of this collective rate making system that we have. All you've got to do is find out what it's going to be prior to your getting the shipment is pick up the phone, call a freight terminal and ask for Rate Clerk and tell him what you have and where it's coming from, the approximate weight and ask him what the cost will be. Most of the time you can get this information, and it's normally reliable.

In setting up this rate making business for the carriers, the Congressional Committee that issued the decision had something like this to say:

"That carriers cannot effectively meet the requirements of the law and provide the type transportation that you, the public, expect and demand of them, if each is to be compelled to go it alone without a reasonable degree of consultation and agreement with other carriers in determining these rates."

The ICC, which is the governmental body that we operate under, has power over all the carriers in the country and has the authority to determine if a rate is reasonable, unreasonable, too high, too low, and to make adjustment in it. The standards allow it to make decisions to consider the transportation characteristics of the traffic that is involved in a given case and its ability or inability to move at the prescribed rate.

For example, one heavy piece of metal bar that you might use for a track is going to require the same transport characteristics as any other heavy metal bar of similar size and length. However, you could not expect, nor could I or the Commission or anyone else, expect a motor carrier to provide that service at the same price for a bar of gold of the same dimensions. So, this is where some of the discrepancies, not discrepancies, but fluctuations per hundred weight cost or average rates, whatever you want to call them, the actual dollar that you pay come into effect. They are based primarily on a value of service concept of rate making and it is more valuable to you, the serviced consumer, the consignee, the user for an article with a higher price to pay a higher traffic cost.

Let us consider a couple of the other specific examples. I'm sure that all of you consider the fact that your transportation costs are probably one of the highest items in your budget. I'd like to just point out a couple of items. I realize you don't sell these items, but just to give you an example.

A 25-inch color television moving from Pleasantville, New York to Indianapolis, Indiana sells for \$560. The transportation cost involved in moving that item from New York to Indianapolis is only \$9.02, 1.6 per cent of the retail price of the package. A 6-1/2 ounce can of tuna processed in Maryland and sold in New York sells for 69 cents and has only 3/10ths of one cent in that price that is attributable to transportation costs.

So even though on the surface they may look high as a percentage of the cost of the product and the value of the service, they really obviously, as far as I'm concerned, I'm biased, are not that excessive. There are thousands of products identified

by the carriers, thousands of descriptions, in the motor freight classifications. They're easy to get a copy of. The carriers get a new one about every six months and if you ever want one just go ask for it and it's like a Sears and Roebuck catalog only it's printed in four columns and fine print, millions of them.

Surely this rate making process is complex but reflecting today's economy for what has been called "The greatest transportation system in the world," it works.

In your own individual shipping many things affect the application of rates. Basically the transportation characteristics that I mentioned earlier and there are some others. Density and its intrinsic value, its susceptibility to damage, its perishability, its stowability, and its potential to be hazardous.

Most motor carriers, as I mentioned to you earlier will provide you the rate if you will give them what we call a bill of lading description and tell them where it's moving from and where it's going, et cetera.

As far as some of the services that we, as carriers, provide to you, pick up and easy delivery, these are some that might cause you some problems.

Pick up services should be relatively simple by picking up the phone, again calling and asking for the City Dispatcher, and telling him you have something to ship. It would help this dispatcher to provide you the service you want by telling him two or three things. No. 1, where the shipment is going. No. 2 is how much the approximate weight is. And if it should happen to be something like a piece of returned machinery, something that's 14-feet high or 30-feet long, tell him so he doesn't send out a 20-foot bob-truck to pick it up and it won't fit, and then you've still got it in the yard and he has to make another trip. Yes. That's expensive.

And just like Al's mentioned two or three times, he's in the business to make a buck, we try. It's difficult, but we try.

Al mentioned one very good point, as far as your freight bills are concerned. I thought it was -- whether you realize it or not, whether you buy the idea or not, one way or the other you pay the freight bill. If you're buying an item, added in is the price of shipping. If you're buying an item and you get it shipped to LeSourdsville Lake from New York, you're going to pay. It might be in the sale price, if the purchase of the item is F.O.B. destination, it's in the cost of the merchandise. If it is F.O.B. plant, you pay it.

He also mentioned another thing that is very dear to our heart, that's cash flow. How do we get money? We are very lenient in our processes of collecting. We like to collect the cash when we deliver the product. We realize that's not always necessary, certain situations are C.O.D., et cetera. That's correct. We have no choice. We have to collect the money.

You can do things to help yourself. Call the local terminal manager who you do business with. If you do not have a charge system set up just tell him you'd like to rather than have

the driver getting out there and you've got a \$500 freight bill and say: I'd like to charge it and you spend an hour on the phone trying to get somebody's approval. Go ahead and do this in advance.

Another way you can help yourself on this merchandise coming into you is when you call this terminal manager ask him to send a sales rep out to see you, or come himself. Show him your situation, show him your receiving location, what type of facilities you have, get to know him a little bit. Most of the time he's good, at least, for a free lunch, and then when you order your product specify that carrier. Don't put on there, "Best Way." Specify a carrier's name, because you're paying the bill and you've got a right for it to move by the carrier you want it to. When you do that you don't have the situation occurring like the dramatization I mentioned of the shipment from Pocatello getting lost in Chicago. You know who's got it. You pick up the phone and you call Burnside: Burnside, where's my shipment? I should either be able to tell you. If I can't, you get another carrier. It's just like buying the balloons. If the guy sends you the balloons and they're the wrong color with LeSourdsville stamp on them and they go to San Jose, you buy from somebody else next time, right? The same thing in our business.

Then through this rapport or just association with the individual you're doing business with should the unfortunate thing occur that you've got a problem, you've got somebody to call, rather than just calling and raising cane with a receptionist on a phone you can talk to this specific individual. Normally, if you're doing business with him he keeps up with exactly how much business he's doing with you. If your business is a thousand dollars a month, if he's a good sales guy, he knows it and finds you have got a problem, he wants to protect that.

One other thing I didn't mention as far as specifying a carrier, if you have a problem with a carrier and you don't want to use him, put that on your purchase order also: DO NOT USE SO-AND-SO.

Unfortunately, I see some of those and I try to go get business from a guy, and he looks on the purchase order, not to use you, it's bad but it works, you know.

I might mention one thing about delivery. This might come up in some questions but rules that we are governed by, just as far as a specific point of delivery is concerned, specify the delivery be made at a point adjacent to the delivery vehicle. In other words, if you need to provide at your facility access for the delivering of equipment to get into your warehouse, to the warehouse, where you want the merchandise rather than for the guy to have to stop out on the highway and push it on a little cart a hundred yards back to the back. These things would help.

Inside deliveries, as we call them, where you might want the merchandise pushed to the back of the building on the inside, they are available to you, we are regulated and there is a fee that should be charged. Unfortunately, our industry is not as great as it should be as far as some of our collective sticking togetherness is concerned. Some carriers will charge it to you and some won't. I'm just being honest with you. It should be charged to you.

Probably an area that causes you a great degree of frustration, shortages and damages and mis-deliveries, et cetera. They cause us just as many problems as they do you because they are expensive to us because it requires more of our time. We dislike them and we spend a great, great amount of time in what we call our own little quality control areas trying to educate our people and correct them and avoid them.

I wanted to just mention a couple of three things to you that might be of some help to you. They might be a little bit dry but nevertheless, I think, if you have these problems they will help.

Whenever you have to file a claim, it saves you time, it saves you money, and it saves the carrier time and money if you file it initially in writing. Eventually you're going to have to reduce it to writing. A written demand for payment stipulating carrier liability for the alleged loss, damage, injury or delay containing facts sufficient to identify the shipment or shipments involved constitutes a claim. Regardless of the form, it will be required. So, No. 1 is a written demand for payment.

When the claimant does not appear from the supporting documents to be an interested party, carrier will require any necessary written assignment or other proof to determine the claimant is the proper party to receive any claim payment.

The original freight bill, when the driver delivers the freight to you, if you pay on the spot you should get sale copy of -- and it's printed on the carrier's lading, original freight bill -- you should get that. If you charge with the carrier, when he mails you your statement he should mail you the original freight bill back. So you need to enclose a copy of the original freight bill. And the bill of lading. Be sure you get a copy of the bill of lading when the shipment is shipped from the manufacturer. So we've got three things, a written demand for payment, the original freight bill, and the bill of lading, or other contract of carriage will be required.

When claimant cannot furnish both of these documents, carrier will require suitable indemnity from the claimant. Claim must be supported by either the original invoice or photographic copy. In other words, if you're buying balloons and there's a \$500 bill for the balloons and you're claiming they were all damaged. You got \$100 worth of them out and you're filing a claim for \$400, enclose a copy of the invoice.

Four things that are very strategic to the time of processing your claim. The written demand for payment, the freight bill, the bill of lading and the original invoice. And the carrier is not doing his job properly and 99.9 per cent of all times he is not going to pay until he has all four of those items.

There are a lot of other things. When the property is involved and the claim has not been invoiced to the consignee or where the invoice does not show price value or where the property has not been sold, transferred to bookkeeping values, or the property's been shipped to consignment on approval, claimant will be required to establish descenation value on the quantity shipped and certify the correctness therefore.

When an asserted claim for loss of an entire package or an entire shipment cannot be otherwise authenticated upon investigation, the carrier will obtain from the consignee of the shipment involved a certified statement in writing that the property for which the claim is filed has not been received from any other source.

Now there are steps that if you don't have these other four items, you can go through with some certification. The shipper's got records of where it's shipped, so it can be done. But if you've got those four items I mentioned you're home free.

A claim has to be filed for a specified dollar amount. Whenever a claiming is presented against a proper carrier for an uncertain amount such as a hundred dollars or more or less, the carrier against whom such claim is filed will determine the condition of the shipment involved at the time of the delivery. If it was delivered and will ascertain as nearly as possible the extent of any loss or damage to which it may be responsible, the claim will be processed.

It will not, however, voluntarily pay a claim under such circumstances unless and until formal claim in writing for a specified determinable amount of money has been filed.

All right. How long does it take for a claim to be processed? The carrier has federal regulatory responsibility to respond to you in writing within thirty days informing you, the claimant, of an identifying claim number assigned to that claim, and will pay, refuse payment, or make a firm compromise offer within 120 days.

So thirty days the carrier's got to tell you that he's got it, he's assigned a number, X, Y, Z-127776. He has to maintain these and any future correspondence that you make to that claim, if you've got the claim number, just saves a world of time.

There is a situation that does exist at times when possibly two or more claims might be filed on the same shipment. You might file on not receiving the merchandise. The shipper might file on it being lost. Obviously, only one of those claims is going to be honored.

Loss or damage to the contents of a package not definitely known to exist at the time of delivery by carrier to consignee may be due to negligence in packaging, handling or unpacking, or abstraction from containers and is the subject to frequent claims or controversies. In order to avoid any discrimination so that the practices can be certain and uniform in the treatment of claims, the following things that I'm going to tell you are things that you should be aware of.

When it's apparent, when you are receiving a shipment that there might have been some pilferage, if it's obvious that the tape has been torn off the top of the box or there's a hole in it -- a joint inventory of those contents of you and/or your receiving clerk and the carrier's agent at the time of the delivery or the driver should be made and documented, noted on the carrier's delivery receipt. In other words, if you've got a box that's some novelty item in one of your stores and the tape's been ripped off the top corner and one side of the box is flapping and

if there's supposed to be 24 in it, open that box, count it, and if there are only 22 you note that on the bill.

Now I might point out one thing that might save you some grief at times. We, as motor carriers, only do that based on the rules by which we are governed. We cannot afford, from the cost standpoint of our labor for one thing, to let's say, you're getting ten boxes with 100 items in each box and they all look to be in good condition and you want to pull the tape off and count to see if they are all there. Just for whatever that's worth.

Concealed damage in boxes that you get and all of the tape is intact, et cetera, and there doesn't appear to be any problem but there might be some concealed damage. If the damage to the contents of a shipping container are discovered by the consignee which could not have been determined at hour of delivery, it must be reported by the consignee to the delivering carrier upon discovery and you should request the carrier to come and make an inspection of those goods. Either the carrier's personal employee representative will come, or in a lot of cases companies like mine, we employ inspection agencies to come and note the damage and send us a report.

Notice of this loss and damage and request for inspection maybe will be given by telephone, but in any event, it must eventually be confirmed in writing. If more than 15 days past the date of delivery of shipment by carrier and date of report of loss or damage and request for inspection by the consignee, it is incumbent upon both the consignee to offer reasonable evidence to the carrier's representative when the inspection is made that loss or damage was not incurred by the consignee after delivery of the shipment by the carrier.

While awaiting the inspection by the carrier, the consignee must hold the shipping container and its contents in the same condition they were when the damage was discovered insofar as possible. If you can do this without having to put it in inventory and if you've got warehouse space available. In other words, if you've got a shipment that you get into and all the things are damaged, set it over to the side, call the carrier and tell him you've got a damage and you'd like for him to inspect it. Get your secretary or just write it out, a three-piece carbon memo set, and mail it to him that you have it. Always reference the Pro Number, or the carrier's control number on the shipment and the date of delivery.

In the event that the carrier does not make an inspection the consignee must make the inspection and record all information to the best of his ability pertinent to the cause. Consignee's inspection in such cases will be considered the carrier's inspection and will not jeopardize any recovery to consignee due based on the facts contained in his report.

As far as salvage is concerned, when any visible or open damage is done to a shipment it has been established by notation and you have been given this by the carrier at the time of delivery, otherwise it's been determined that it was concealed and you've gone through the steps I've just mentioned, the record is conclusive to reflect carrier's liability, carrier will take possession of the damaged merchandise as soon as possible. And in any event within 30 days from date of shipment and was noted the

damage on the carrier "DR", delivery receipt, or from the date of the inspection report.

If the carrier does not take possession of the damaged merchandise within the time prescribed, 30 days, the consignee must contact the delivering carrier and request removal of the goods from his premises within 15 days from the date of such communication.

The claim report is one that is, for us one of our major problems. It is a direct drain on profits which you're in business for and we are too.

I would just like to make one industrial type appeal to you, to your good business judgment, your democratic privileges, to speak out in your neighborhoods to your elected officials against what is commonly known in our industry and maybe you've heard of it and maybe you haven't, the attempt of the Transportation Act to deregulate our industry and what it basically boils down to doing is stripping the ICC of some of its regulatory powers. There are many arguments against a lot of the things that we deal with, usual gateway restrictions, commodity rate restrictions, our operating authorities that the Commission has sole governing authority over. Many of these areas where our experience has shown, their experience has shown, the restrictions no longer serve the public interest. The Commission has really gone to bat for us, and they've permitted us to get out of these and we've done away with them. We strike them out of the books and they have relaxed or eliminated them altogether.

These actions are taken only after careful deliberation by you and us and the Commission. The major consideration in all of these decisions has been the public interest and not the interest of the individual parties, you the shipper and/or consignee, me the carrier.

The Interstate Commerce Act and the actions of the Commission represent in total a semi-series of carefully constructed fences, like on some of your great ranches out in west probably. Each is designed to accomplish a very specific and detailed function. Expressed in the National Transportation Policy as laid out in the preamble of this Act, which we believe in quite basically, that it is to "...promote safe, adequate, economical and efficient service and foster sound economic conditions in transportation and among the several carriers..." the many carriers that we deal with in the business and "...to encourage the establishment and maintenance of reasonable charges for transportation services without unjust discrimination to you, undue preferences or advantages to my competitors, and unfair destructive, competitive practices among the industry as a whole."

These fences would be torn down completely by the advocates of deregulation, with no understanding or concern of really your problems or mine, in essence their arguments come down to a simple phrase approach. It's really frightening in a lot of ways. Let's try deregulation, if it doesn't work we'll try something else.

The nation's transportation system, your business and my business, cannot support such perilous experimentation in our today's weakening and ever-fluctuating economy.

CHAIRMAN ROBINSON: Thank you, Elliott.

Our last speaker this afternoon in Ben Cimock with Unique Consultants of Orlando, Florida. They are a consulting firm for the merchandising in our parks and such. I don't know what his prices are. Fabio and I and Allen got together today and bought his lunch and it cost us a buck apiece. We got our questions answered and he told me I was hard-headed and that he couldn't tell me anything anyway. But he has a lot of good things to say and I think you're going to enjoy his talk. He's going to speak on "Comparing the Dollar Return from a Merchandise Operation in an Outdoor Amusement Facility with the Dollar Return from Other Types of Retail Operations." Ben.

"Comparing the Dollar Return from a
Merchandise Operation in an Outdoor
Amusement Facility with the Dollar Return
from Other Types of Retail Operations"
by

Ben Cimock, Unique Consultants, Orlando, FL

MR. BEN CIMOCK: That's enough to say about it right there, the topic's longer than I really wanted.

Let me mention one thing before I get into my, which I am going to say is going to be a shorter presentation than was originally planned.

Elliott, I admire the brevity that he utilized in presenting to you what the shipping industry can do, and I couldn't agree more. That was an excellent presentation and I have heard a number of them.

One thing I would like to say to you is make sure that his presentation just doesn't go into your ears and sit there. Make sure that when you get back the guy that's responsible for doing this knows this information. And if you can, get his name and let him -- do you have this written down anywhere in an outline form? If not, I'm sure you can call many of your freight representatives in your area and they'll come out, the sales representatives, and give him the same pitch. It is extremely important. You do not have the time to apply yourself to all the complexities of freight and the way it's getting to us today you have to consider that factor.

It's just as important as all of the added factors in your cost of goods and that's critical because that gross profit percentage is every-shrinking and freight is taking more and more of the percentage.

I can give you a couple other examples other than tunafish you know. I bought some things the other day that I thought was going to be 3 per cent going freight and it turned out to be 17-1/2 per cent. You know, you've all had that experience.

I won't say any more because I would like to cover my subject which is really divorced from the techniques that we use in the business today. I wish it weren't, but about nine months ago this was what was determined would be the subject. Bob Blundred called me and asked me if I would speak on comparing dollar return on outside retailing, which I call legitimate re-

tailing to inside park retailing. I said yes and, God, why I ever said yes I don't know, because I sat at my table or my desk for hours and hours trying to do it and I think you're going to be surprised what I tell you at the end. It's darn near an impossibility.

I will say that I'm going to cut it short. I've got about 50 of the handouts that really cover the subject as I treated it, or tried to treat it. If you don't get a copy of this it probably will appear within the next four months in Souvenirs and Novelties. I am writing some articles for Ted Scarlett, who you probably all know, a fine gentleman who really was -- started this industry, I think, as far as retailing in outdoor amusement.

Let me get right into it. First of all, I'm not going to talk to you about dollar return. I'm not talking about ROI, return on investment. I'll leave that to the ERAs and your accountants and your bankers.

What I would like to do is start out and make a basic comparison between outside retail and merchandising retail. We have to first look at the market, the customer profile, and customer merchandise expenditures in the parks and in outside retail.

In your outdoor amusement facilities -- before I start let me tell you just a little bit about myself because these guys have been taking shots at me for the last two hours I've known them.

I started out with Sears and Roebuck in their Executive Program. I do have a Masters Degree in Business and I used to be the Merchandise Manager in charge of all the buying for Walt Disney World and then I had done all the importing and buying for Ringling Brothers and Barnum and Bailey Circus and new product development. And I worked, on a consulting basis, for a number of small theme parks throughout the country and a lot of you -- most of you I don't know, but I have worked with a number of people and please don't get the impression that all I can do is play up in the clouds because I've swept floors and I went into a park this summer and had to let everybody go and hire everybody myself and realized as turnover in people of about 20 per cent a week. Okay? That's difficult when you're working with 30 or 35 people. So, basically what I'm saying is that I can identify with all of your problems and no matter how small you are, okay, there is a basic way of doing everything. Right down to the little fellow with two rides and one merchandise shop and one food location -- just one method. Follow the basic outline that a guy sitting at a Disneyland or a Great America can utilize and I'll get into that a little bit in the end of the presentation.

But let me go into this quick comparison and I'm going to make it quick. You have the attractions from Disneyland all the way down to, as I say, your smaller attractions with seven or eight rides and even smaller. They have different marketing programs. Your smaller attractions go to the local market. You have your attractions such as Caro Winds, or an Opryland, who work in a regional two or three-state market. Then you have the Great Americas now which work in a larger regional market, example, the west coast, so on and so forth.

There are certain key factors within all of these diversified types of parks that contribute to the maximization of merchandise per capita, okay, or gross sales.

One of them is the greater the local clientele, the greater the force to hold down the merchandise per capita, as you all know.

No.2, I feel it safe to say that the general appeal and market awareness of the amusement facility greatly perpetuates or increases your per capita. Its identifiable theme and its identifiable characters also help. They are things to work with, things that you can promote right at the point of sale. Now don't believe that your operating people, if you're just merchandising and you don't really have the control of your operation and administration of your rides and food and all -- if you've got a junky place and you run the best merchandise operations, you are going to have one hell of a tough time making it.

Your marketing program and the way you treat your people, once if you've got a good marketing program, the way you treat them once you get them there in merchandising, in food and in rides and your operational attitude are extremely important. If one guy falls down, you're going to take it in the nose, too.

That's why I've always felt that it's important for a merchant to know what's going on in the park and to contribute his part. It's extremely important.

Let me say that some of the other effects -- if a park is large enough to have a theme then that will also contribute to the maximization of per capita because you can put more theme shops in. Now I say -- I qualify that with "if you're large enough" because the more theme shops you have the more that you have got the opportunity to utilize your closed market in that park in your special theme to show people special merchandise for the impulse buy.

The smaller the attraction you're going to have to mix your merchandise. We talked about that coming over and, really, you have got to be a better merchant in a smaller shop. You really do. Because you've got to put souvenirs next to decorative gifts, next to toys, next to film, and so on and so forth. And you've got to make it look right and you've got to make it work and you've got to make it look appealing. So you've got a tough job.

I'm going to have to hurry. I really am. Of course, there are exceptions and when I say exceptions to those general rules, the good merchant works at it every day, hard, and takes all of the little things into consideration and says: I'm going to do it right. He's going to do better than the guy that says: Hell, I don't have time, you do. Okay? I can't say anything more. If you don't take time to do something right it's your own fault and don't fault -- there is no magic formula. Things take time to do right.

Outside retail, okay. Let's say a little bit about outside retail. The comparison I'm trying to make is with a diversified retail situation within a lot of different sizes of parks with the outside. And you've got diversity there. You've got your

discount stores and -- well, I won't turn to that yet. You've got your -- they appeal to a discount market. You've got your fashion department stores and they appeal to your desires for quality, style and grace. And you've got your speciality stores which appeal to your needs.

So, you've got a very difficult situation right there to begin with. Diversity in the theme park business or the attractions business and in small attraction businesses with the diversity in major retail, or as I call it, legitimate retail.

Well, how do you make this comparison? Well, I did it -- the way to start is to take the ranges of dollar per square foot production in one and compare it to the other. So I set it out and I said: Well, I'll do the theme parks, I'll do attractions. Please, if I make a mistake and say theme park, because I know probably most of you don't have theme parks. I am referring to the smaller attractions up to the bigger theme parks. Okay?

The first thing I did was try to come up with a mean per capita. I mean the middle of the range of what you can expect your per capita to be for comparison purposes, comparing your park to, say, the other parks in the country. The national attraction, what is its mean per capita. I show here and I'm going down the road here, your per capita is along the bottom.

National attractions, like -- and who do you classify in national attractions. Walt Disney World, Disneyland and maybe a couple of others, okay. Although 80 per cent of their market comes -- of Walt Disney World comes from the east of the Mississippi River and about 30 per cent of that market comes from the northwest area, or the midwest I should say, east of the Mississippi River, they still do draw from the whole country.

I say \$3.25 is the mean per capita. That shocks a lot of people but they are up around \$3.50 right now. Wouldn't you like to have that? And that's multiplied times 14 million people. And that doesn't include their hotel sales either, like Buena Vista. And just to tell you their basic mark-up and I might interject and reflect upon some things, they don't use a basic mark-up of 50 per cent. What they do is they are a little bit more sophisticated and very much similar to what Allen said: They say they use products -- the ones that are highly identifiable they go with the standard mark-up, about a keystone, or 50 per cent. But the others they get what they can yet offering a fair retail value to the customer. If you do get three times mark-up on jewelry, which you oftentimes can, you get it. And well you should because somebody else is.

Let's go back down the road. Major regional attractions, and I talked about some of those and Great America has come into the picture now. I say \$2.50. They are not at that right now, but they soon will be, I think.

Regional attractions, Caro Winds, Opryland, so on and so forth, I'm not sayint these are -- remember I'm talking about mean ranges, the middle of ranges, \$2.00.

State attractions, \$1.85 and local attractions, 75 cents.

This will give you some mode of comparison to work yourself to. After I set this up I said: Wait a minute, I've got to go to dollar per square foot because that's what I'm going to do in legitimate retail. Well, wait a minute. I'll worry about that later because I'll figure out a way to compare them. I never did now that I think of it.

I don't know if you can read these or not. I hope you can, but I didn't realize the room was going to be so large and you people were going to be so shy.

Anyway, I took what were the most common shops that I felt in most attractions of larger size and I tried to provide you with a mean per capita these shops generate. And, again it is in the handout. You can read it. Do not total these per capitas because you have a multiple of some of these shops. You have more than one souvenir shop. I said major souvenir and gift shops which a lot of present parks do that have 20 or more shops, okay. They have one major souvenir and gift shop and that's normally right near the entrance, like very many people say, 100 or 200 feet from the entrance. I said 60 cents on that.

A candy store would be 7 cents per capita; a major shop, 7 cents; tobacco shop, 4 cents; china shop, 4 cents; candle shop, 3; photo shop 15 cents and photographic supplies, as you know, is tremendous, and if you go with GAF you're going to get 50 per cent and if you go with Kodak, you're going to get 42. Some people like the acceptability of Kodak and some people say, you know, I want the mark-up, so GAF has the Viewmaster and the Panaviews, so there's arguments either way. And the other companies, I don't mean to slight those, because they are definitely in the business and viable entities. The craft shop, 6 cents; the gourmet shop, 3 cents; jewelry shop, 4 cents; toy shop, 7 cents; oriental shop, 4 cents; and small souvenir shops, 8 cents. That comes to around \$1.56 and increases depending upon the top of shops. Those are pretty close mean per capitas that you can expect in an attraction with over 20 shops.

Now attractions with 12 or less, and that 12 I just kind of picked it out of the air. There you have less specialization, of course, and in the examples I gave, well, they have a major souvenir gift shop that does 60 cents, and a candle shop that does 10 cents, and photo shop that will do 25, and a craft shop that will do 20, because in that craft shop you can have silver, pottery, gourmet items, jewelry items, wood, leather, so on and so forth.

Again, I'm establishing a basis for comparison, remember. Okay, so I've got a comparison in per capita established. So I say, okay, now what do I do for legitimate retail on the outside? Well, I have to go with dollar per square foot because, let's face it, Sears and Roebuck, or Federated Stores, they don't keep attendance figures. So I have to use dollar per square foot. Now, how do I convert per capita into dollars per square foot? And I said: Good Lord, that's really tough. When I thought about it and I thought about it and one reason it's so tough and it's a real nightmare is the fact that first of all, shops of a similar nature and description that appear in most parks vary vastly in square footage and in dollar per square foot which -- and why do they vary that way? Okay. Plan sizing

for traffic flow. Some guy might design his shop with narrow aisles while another fellow designs his shop and he wants good traffic flow in there. They do the same amount of business. One guy has 40 per cent more square foot, he's going to have to have a less dollar per square foot figure. Very difficult to compare.

The space designated for displays. Some people believe in more display rather than just mass displaying on shelves where people can touch the items. Number and types of products and services offered in a shop affect the per capita. If you have a candle shop that sells only candles and another guy has a candle shop that sells candles, candle rings, Christmas items, incense, soaps, so on and so forth, he's going to knock you dead. So how do you compare the two? It's very, very difficult. The semantics of the thing are -- this is where-- well, you can see what I got. When I would start thinking about all you people sitting here and I said: Boy, you're going to look like a real dummy trying to do this.

So I said: Well, let's go a little bit further and look at the legitimate retail. There are many types of legitimate retail and I'm not going to use these right now. I'll just go on because you can pick one of these up if you would like.

Legitimate retail, you have the full line discount, the department stores, you have your five and ten-cent stores, you've got your national standard department stores like Sears and Roebucks, Penny's, Ward's. Your regional chains of department stores, your first-line department stores like Federated. Your local department stores, specialty shops of all natures and then all of the others like hardware stores and so on and so forth. They all do business differently and all their square foot generations are different.

Even if you could take a Sears and Roebuck, for instance, okay, they vary -- Sears and Roebuck's dollar per square foot varies predicated on the location of the store more than anything else. One, if a Sears and Roebuck store is in a highly populated area versus a low-density area, they're going to do better. They've got more people coming into the store.

The competition, direct market competition. You've got a Penny's sitting right next door to you, and you've got more competition and you've got to share the business. Okay.

We could go -- I could talk for an hour on what competition lends to your sales and what it takes away from it. If you're in a highly populated area it's best to have three or four department stores around because then you're going to generate a lot of people to your area. But we'll leave that for now.

The age of your store. If your store gets 15 years old and you're not taking care of it, it's going to hurt your sales.

Strength of the company within the region. That's important. In some regions of the country Sears and Roebuck -- like on the west coast, Sears is not very strong. Okay, not relatively as they are in the east coast.

The type demand generated. If you are a fashion department store now in a farming community, look out, you're now in trouble. If you're a Sears and Roebuck, you're in pretty good shape. Okay.

And your management, of course, causes variance. If you've got a good manager versus a bad manager, and sometimes management philosophies differ in the area or the market that you're in. You have to have a guy that can talk to a farmer for a farming community. But yet he might not believe in some of the ways, the proper ways of doing business and that's going to hurt his generation of a dollar per square foot.

And economic conditions by area, too. So, again, you can see I've got a difficult comparison to make. I just decided you can't do it. What you've got to do, it goes right back to the basics, what these people have been saying and what I said to begin with. That there is definitely a way to do things. Okay, in our business, if you are a merchant or part of your responsibility is being a merchant, then there are standard ways of doing things and don't let anybody ever tell you -- because I started out with the best merchant in the entire world, and if anybody has ever had any experience with it, it's Sears and Roebuck. I've learned a lot since then, but all of the basics and standard things that I learned came right out of Sears and their training courses and came right out of my desire to learn more about it.

J.C. Penny's, Montgomery Ward, all of them, the ones that really concentrate on properly merchandising, and some of those factors are and I'll just list a few for you -- I'll list the ones that I've got down.

First of all, you've got to plan thoroughly. Don't go into your operation without sitting down and making a thorough plan. And I'm not saying just to plan yourself, but talk to the people in the shop, okay, and consider what they've told you. Talk to your supervisors. Talk to your operating people. Find out what they know about you, okay? Establish goals for yourself, accumulate all important factors such as annual attendance and visitations. Now you may believe in merchandising not going to have much affect on you. But let me tell you that if you can find out that 40 per cent of the people that come into your park are kids between the ages of five and ten, well, if that does not tell you something you're in big trouble. You shouldn't be in the business. Okay? Because that means you should have merchandise to sell to those people, to those age groups.

You know to know, as I said, that's a profile of the attendance. Use an historical data on sales, customers and merchandise to put into your plans and to make sure that you use allotment of the past information to build a reasonable plan. Something that you feel that you can accomplish. And also take into consideration the economics. Talk to your marketing people, if you have them, or if you're the marketing guy take the marketing statistics into consideration. What's your market going to be like? Is it going to be soft next year? If it is, you had better include that into your plans.

Budget your sales by shop and by category and if you budget by category make sure the two balance. Is everybody clear what

I mean by that?

Say for now you have five shops, okay, and those shops -- one of them is a toy shop strictly, and one is a candy shop, say, two of them are souvenir shops, and the other one's a candle shop. And you've got certain categories that, you say you've got five different categories in one is souvenirs and the other is toys and decorative gifts and the other one is film and whatever the other one is. It's important because you're buying the merchandise by a category to make sure that the amount of merchandise that you figure turn-over and I'm getting into some really technical things now, but they are technical things that if you're going to use category budgeting or use the budgeting system all that you need to know -- make sure that if you're at so many sales a year and your turnover for those sales is such that you break it down within those categories. You know that your souvenir category's going to turnover three times a season, well in a season, a four-month season, and it would probably turn less than one time. Well, I could go on and on because turnover is different in a four-month operation than it is in an annual operation. I believe that you need to establish an opening and closing budget for each one. Whereas you can have a constant budgeting system for a 12-month theme park.

I'm going to get away from that because I'm going to get too technical now and you won't want to hear that. You want to hear the basics.

Next is some of the basics. Set up timely sales and inventory reporting systems and make sure that those register receipts every day, you look at them, and then accumulate them on a weekly basis and make sure they mean something. If you had a budget and you know that you're supposed to sell so much this week and that budget was built properly, you looked at what you did the previous year and you considered that, say, that's around Easter and Easter was two weeks later this year and you budgeted yourself two weeks prior to Easter for a lower budget than last year. If you've got an increase in sales, a substantial increase in sales, and you have time to react and get some more merchandise in, you should do it. Because it means the trend seems that you've got an increasing rate of sales and you're probably going to exceed your budget and if you can go to your local supplier and get a few more dollars of merchandise in, it might mean a few more dollars per capita.

As I said, you the reporter needs to make the needed adjustments. Take the quality approach in developing your souvenirs, vary your designs as much as you can, strive for not only mark-up, but quality, too. It can be done, but again it takes a little bit of time. Try to be somewhat unique because all of you have got a unique factor, you're a unique park and you're in one location. Try to utilize that. Pay strict attention to critical details such as receiving and maintaining inventories correctly with attention to timeliness. Again, what I say relates back to timely filing of freight claims and everything else. All part of the inventory system. Maintain all merchandise displays in a controlled basis, again, we talked about that.

You just can't set up the merchandise in the beginning of your season and leave it go and say, you know, keep it the right way. You've got to watch it constantly and make sure that you

delegate that responsibility and whoever is responsible for it stays on the people that -- the operating labor that's going to do it.

Give strict attention to training and direction of operating personnel. That's just one facet of it I mention. Maintain peripheral stockrooms in a full condition. Maintain a vigil on security. I don't have to tell you that. How bad are you getting ripped off today? I talked with a number of my friends around the country and they're just constantly sitting in security or sitting in their office with employees who are stealing from them and it's constant. I guess you know that. I hope you don't have that problem, but in the bigger parks it's a phenomenal problem today. It's getting to be that you're going to have to budget it like the major department stores do. They call it a stock loss reserve. They budget anywhere from one per cent to five per cent of their entire budget just for loss. Boom! And then when you take inventory you reconcile back and you may pick up that stock loss reserve. But I think the -- our industry might even -- you might consider doing that for yourself, because it's a realization that you're going to get zapped somewhere.

And it's those people, your owners or whoever, and they say: What the heck is that for? Well, then you say: Well, I know that I'm going to lose 4 per cent of my sales to either employee defalcation, stealing from me, or a customer ripping me off. And work for the good of the whole. You find so many little empires within even small parks. That's part of the training. That's part of the ownership of your park and that's part of your responsibility as directors or whatever you are to -- and I hope you're not that kind of people because I don't believe in any other way of doing business than being forthright and honest and straightforward to the point. I think that unless you include the people that work for you in what your plans really are and in what you want them to do, then you can't expect them to do what you want them to do.

I hope I made that clear. Because if they feel a practical part of what you're doing, the chances are they're going to work a lot harder for you to accomplish the end that you want to accomplish.

And again, finally, I might say to you that you treat the guests well because there is no better advertisement in the entire world than word of mouth. I really don't have any more to say. Thank you.

CHAIRMAN ROBINSON: We've got just a few minutes and I wanted to open a question period but, again, I want to ask anybody to please fill this card out. It's important. Also after the question period, on the bottom part of this stage there are some handout materials. A couple of years ago I spoke on this same workshop and showed some pictures of how we remodeled an old shop and some of the building materials that we used, such as aluminum ceilings, aluminum shakes for the roof outside, fiberglass, light fixtures and such like that. I went back to the people we bought our stuff from and collected some handouts. There is some good information and some good ideas. They are down on the bottom part of the stage.

There is a microphone out by the slide projector. If you have a question, I would ask you to please go to the microphone, state your name, your park or facility, and direct the question at someone on the panel or anyone and we'll see if we can help you with an answer. Who's first?

No questions? Wait a minute. Got one right here.

MR. WEITZEL: I have a question for Ben.

CHAIRMAN ROBINSON: Well, just a minute. He has it written down here.

MR. BURNSIDE: Allen has asked a couple of questions and before I read his question I would just like to say one other thing.

You mentioned that you purchased something and then anticipated a 3 per cent bill and got 17 per cent. Even after you pay a freight bill you are not left with an avenue of no recourse. There are bureaus, if you want to call them that, agencies, people employed that make their living auditing freight bills. They are supposed to be technical experts in rates.

In our business we're people-oriented, just like you are and our people make mistakes. The wrong rate might be applied. These people that audit freight bills do it for a number of different ways. No. 1, a fixed cost per bill. It's inexpensive, a dollar to two dollars, or they do it for a percentage of what they save you. So either way, especially if you do that on a percentage basis, if you just send them all to them, there is a great opportunity of cost getting away from you if you don't do it. If you had any idea of the complexity of the rate structures and how they are identified, you'd realize that the actual opportunity for error is great. And then whenever you get back if the carriers charge you \$50 too much, you file what is called "An overcharge claim," and there are standard forms. All you have got to see to is calling them and asking them for them and they'll mail them to you and you fill them out and send it back. The guy that audits your bills will tell you what the documentation is.

Okay, the other question Allen asked was: How do you handle the uncooperative trucker who will not stay to assist in counting or marking damaged goods?

He's a person and he has a supervisor. Some of them are, just like me sometimes, I get irate. But in our business most of them are contractual employees and we have very definite procedures and steps that we follow in correcting this guy's attitude. And that is, No. 1, we try to get rid of him. It's very difficult to do and in a situation that occurs like that we cannot do it without your help. You've got to first identify it to his terminal manager. And at this point the terminal manager's working for you because you are telling him this and you're paying, and you've got to treat him just like you would one of your other employees. You've got to manage him a little bit. Make yourself a note and if he doesn't get back to you with at least the common courtesy that he's had a discussion with the driver and taken care of the problem, call him back and say: Have you taken care of that problem? And then if he doesn't do it, I've got a lot of people who have written letters to the

President of my company that I have to wind up answering. I don't like them. And I'd much rather somebody else take a care with the problem with you before it gets that far. But that's basically all I can tell you, Allen, on that one.

The other one he says: What does the delivery person do -- I assume you mean just in the normal course of delivery?

MR. WEITZEL: No, if you can I want to know how our delivery person would handle it, like a line person receiving the deliveries and the poor attitude, how to handle the poor attitude.

MR. BURNSIDE: Oh, okay, just like I said then.

MR. WEITZEL: Right. Now, they're supposed to count damaged goods with you?

MR. BURNSIDE: That's correct.

MR. WEITZEL: At the time of receipt?

MR. BURNSIDE: That's correct and so note it on your delivery receipt that is our record and also you should keep it and a copy of the freight bill that you keep.

MR. WEITZEL: Okay.

CHAIRMAN ROBINSON: Does anyone else have a question? Use the microphone, please.

FROM THE FLOOR: What do you do in a case when a driver delivers say two packages or two cartons and you open one carton and it's all right and the next week you open the other carton and there's a lot of concealed damage?

MR. BURNSIDE: Okay. I went over that. Maybe you can in later. In the event that happens when you get into the actual carton that is damaged, pick up the phone and call the delivering carrier and tell him how you've discovered some concealed damage additional and that you'd like for him to come by and inspect it. After you do that, if you have some little snap-out carbon memos send him one. You must reduce that in writing to have some documentation so you have grounds to file a claim on and he should come out and inspect it and at such a point you make a mutual count of what's damaged and what's useable and what's not and from there you proceed and file your claim like you would in normal channels.

FROM THE FLOOR: Does that get honored a week after the delivery date?

MR. BURNSIDE: Yes, he should. In our tariffs the rules specify that if it's beyond 15 days you need to -- some form or another identify to him, if you can, that what you're showing him was a part of that shipment. That's normally not very difficult to do because almost everything that is shipped with a lot number, batch number, day of manufacture number or something that the shipper, the manufacturer can relate to that individual shipment. Is that okay?

FROM THE FLOOR: Does that mean that after 15 days that we're out of luck?

MR. BURNSIDE: No, no. You'd just need at that point to tell me: Burnside, look, this is the shipment. And I say: Well, how do I know? You've got two shipments of the same product since you got this shipment, so how do I know you didn't have that in inventory before and you dropped that and damaged it? Right. Okay. Some form or another, with a lot number and the manufacturing, from your invoice, packing slip, identified to me that it was part of that shipment that I delivered that day and you're saying was busted when you got it, at that point if it's some -- you get into how the concealed damaged claim is going to be settled. But you certainly are not out of luck at that point.

CHAIRMAN ROBINSON: Anybody else?

FROM THE FLOOR: With regard to the gentlemen and the freight claim. We have never had a freight claim honored after 15 days, ever, and we buy merchandise -- we operate 120 or 130 days a season. We buy merchandise and warehouse it. And it's impossible for us to mark that merchandise within the 15-day period and process it. And, therefore, when we file our claim it is always after 15 days and we have never had a claim honored. How do we get around that?

MR. BURNSIDE: Is it always a concealed damaged claim?

FROM THE FLOOR: Not always. The ones I'm talking about are concealed damage claims.

In the same light, I believe a carrier has a code on the freight bill that notates damage. I believe they do. And I think oftentimes the delivering carrier, the freight man will not tell you there's damage there, even if the freight claim carries that notation. Isn't there a notation letter or number on a freight bill that would tell you that there's damage in that shipment?

MR. BURNSIDE: Not that I'm aware of. And I'm truthful with you.

If there is any notation of damage and companies, carriers do make notations of damage on shipments and you are exactly right that you may not know about it.

FROM THE FLOOR: Right, and they won't tell you.

MR. BURNSIDE: That's right, okay. But the only damage that they know about is damage that they see just like you see. In other words, they have no way of knowing that all the glasses inside that box are busted.

FROM THE FLOOR: But they have it on the slip. They have it on the -- we may not see it, but they have it on the freight bill. They have the notation and we may not see it.

MR. BURNSIDE: No, what I'm saying is that he has no source of knowing that the shipment is damaged that you don't have. And if there is some -- and what I'm saying is that if the box is crushed, okay, he might have written on his copy, for internal purposes, two cartons crushed, one arrived at New Orleans? But you may not see that on your copy. Okay?

FROM THE FLOOR: Okay.

MR. BURNSIDE: You won't see it on your copy. But you will see the cartons and you will know when you receive them that they are crushed too. So what you do is you put on your copy -- on the delivery receipt before you sign it, two cartons crushed.

FROM THE FLOOR: I understand that now, okay. I'm talking about the concealed damage and the 15-day period. There doesn't seem to be any way to get around that because every time we file a claim it comes back and it says: This is after the 15-day period and it will not be honored. The only recourse we have is through our Interstate Commerce Commission. We do that and we collect quite often, otherwise it's very, very difficult.

MR. BURNSIDE: Well, I'd get another carrier.

CHAIRMAN ROBINSON: I have something to say and if there are any merchandisers in the room, I'm not going to say this to upset you, but if it's 15 days past and I find something in the carton when I open it and it's broken, I take it off my bill before I pay it. That's his problem.

He's making enough on me, anyway, I figure. I paid the freight and he didn't give me a damn cent.

MR. BURNSIDE: I told you he was hard-headed.

MR. WEITZEL: Can I say something?

CHAIRMAN ROBINSON: Sure, Al.

MR. WEITZEL: We bought some merchandise from Dan Brechner Company and we didn't check the internal contents of the boxes until almost a half a year later and Milton Brechner made up the -- and gave us credit on it. I told him about it and he came out and saw it, personally. Milton looked at it and gave us credit for it. No question asked.

CHAIRMAN ROBINSON: That's something, too. I'm not trying to help Milton or anybody else sell merchandise. The guy you buy from, know him and trust him. If he takes advantage of you, the hell with him. Go to somebody else. I bought an item seven years ago, \$25,000 worth of inflates. Five years ago, last year I collected \$980.00 because that many of them leaked. They do not like it, but if they want to sell to me, they're going to give me my money back or I just won't pay the bill and then they can come and fight me. That's the best way. I deduct it off new merchandise. Maybe my feelings are wrong, the way you feel, but I don't work for fresh air and my boss wants to go to Europe and I darn well better have the money -- the mark-up.

Somebody said a while ago I was crazy because if I buy an item for a buck I automatically -- \$2.50. If I pay 50 cents, it's \$1.49 maybe a buck 59. He said: You can't do that. They steal from us, the help steals from us, we break the merchandise, the freight is high. You have to pay the electric bill which has doubled within the past two years, and for this I need to get three times, if I can't get three times, close the shop up, the hell with it, we'll go to something else.

Anybody else got a question?

FROM THE FLOOR: How do you handle refunds and exchanges and breakages? - What percentage you get to take care of that. And how many years do you hold the stock before you start reducing it or relocating it?

CHAIRMAN ROBINSON: All right, I'll tell you what I do first and then if any others want to talk on it, fine.

In our shop, No. 1, I never cut the price. I don't care if I've had it for ten years and there's some stock I've had for ten years.

But we've got games and that's the greatest outlet in the world. We had a dart balloon game and I used to get in these little crazy kerosene lamps and always the silly chimneys were broke. I got more money out of them in the game room than I could in the retail shop with the chimney gone.

As far as -- what was the rest of our question, I forgot. Start at the beginning and let me take one point at a time.

FROM THE FLOOR: Okay, by not discounting it aren't you wasting space on that item that you could use for one that moves a lot?

CHAIRMAN ROBINSON: Not really, I don't think so, anyway. Like I say, I don't let it lay in the shop that long. A year or two they will all come out and they will go to the games. And it doesn't take the games that long to get it. The items that I've had for ten years, some of them were closeouts and I bought a trailerload and they were slow movers. There was a little item they had out years ago called a "Willy," and at that time I bought them for a quarter. I bought a semi-load and whenever I -- I was the only guy in the country, I think, that had them and the merchandise men wanted to buy them back for 50 cents. And I wasn't going to sell them back. But -- it's better than money in the bank sometimes, that merchandise that you've got on hand. Everybody says: Well, you've got to pay taxes on it and you have got to do this and you have got to do that. But if you've got the warehouse room, it doesn't hurt to carry it and keep it. I don't think. New items turnover, yes, we take it out of the novelty shop and move it to games. Fascination gets rid of an awful lot of the stuff that doesn't sell up front in the novelty shops.

Again, broken merchandise, with a chip on it, I can't move it, take it down to the game and tell the guy: Look, man, that used to be 37 coupons. I'll let you have it for 30. He'll take it and I'm still making money on the item, too.

FROM THE FLOOR: Well, you see I don't have any games to go to. They are not in the park.

CHAIRMAN ROBINSON: Well, let's let somebody else answer that who's discounting it, because I'm not doing that.

MR. WEITZEL: I'll comment on that.

CHAIRMAN ROBINSON: Allen.

MR. WEITZEL: Like you said, a hot thing of our business is the mystery packages. You take an old treasure chest, wrap these things up and put them in it. If it's just a slow mover. If it's a distressed merchandise, put it on a distress table "as is," some old women come in and eat it up, it's gone. No problem. Does that answer your question?

FROM THE FLOOR: Okay. The next thing is employee breakage.

What percentage do you allow for employee breakage?

MR. WEITZEL: I don't quite follow you. One more time.

FROM THE FLOOR: You know when employees break dishes when they're handling them --

MR. WEITZEL: I have a bullwhip. We don't have any employees breaking stuff.

MR. WEITZEL: No, I figure about 1-1/2 per cent. We have a very good operation and we don't accumulate too many problems. You asked about returns. Did you want to know about that?

Yeah, I have my Merchandise Supervisor, Mrs. Hembrey. She handles all of those directly. I just sent them right to her. She's been with me for nine years and she usually sells the person another thing and gives them a refund. She's very good.

CHAIRMAN ROBINSON: Anybody else?

MR. CIMOCK: Let me say one thing.

CHAIRMAN ROBINSON: Yeah.

MR. CIMOCK: Oh, I can't let them go by without saying something. First of all, if you've got a dead item, you damn sure better realize it's a dead item because first of all, it's taking space up on the shelf. It's taking inventory dollars out. Okay.

The best thing to do, if you can mark it down and even make 20 per cent out of it, okay. You get the dollar back and invest in something that's getting more turnover. And the real meaning of turnover is this. If you can take a single dollar and what your gross is going to be at the end of the year on that dollar is how many times you turn it over. Okay. And if you just let those mistakes, we all make them, build up on you, not only the two items that I mentioned, that it takes up space and that it takes up inventory turnover dollars, but the thing confuses the hell out of you and your people because I want to be able to identify in my mind and on my buying cards what the hell I'm dealing with and what's moving on a constant basis. I want it to be fresh in my mind. If I have to deal with all this crap besides that, it's a confusing factor besides the other two points I mentioned and that's all I'll say.

CHAIRMAN ROBINSON: Anybody else?

There was something brought up this morning. We had an open floor discussion for the smaller facilities and several questions came up in retail operations at that discussion.

There was one thing that I told them about that we did at our park which may help you in the theft end. I can't say that it will answer every problem or question. And another lady jumped up and added to it and between the two, I think we covered a little of it pretty well.

No. 1 at our park we have two novelty shops and a hat stand. The hat stand is out in the park. One day the girl observed somebody stealing a hat. She called for security and security went down and the man said: "Hey, I bought this hat in Georgia." How in the heck were we going to prove where that guy bought that hat at? Well, from the incident the girl was -- she was mad because we didn't collect the money back and, you know, or get the hat back. So a few days later she came up with an idea herself of having a rubber stamp with PD on it. When somebody bought the hat we rolled the rim back on the inside and just stamp it PD. Also we started at that time double-tagging the hats. We put a tag on the outside that says \$1.98 and our code and also on the inside of that hat and inside the rim we have another price tag with the same code and the same price. Most people who steal something will pull one price tag off, pop the hat on his head and go on down the midway. If we caught him stealing we go get the hat and the guy says: Hey, man I already paid for this. Take the hat off and no PF inside and that tag is still there because the girls take them both off when they sell them.

Something else that came up, the lady said that she carried this into her novelty operation in stores. They have a felt-tip pen. An item is sold someplace on the bottom or something that is not seen, put a little dot or a little x, saying that it was sold and they put it in a paper bag and staple the bag shut and this is something that we do also and it does help. It doesn't cut it down completely.

Allen touched a while ago on candy. Candy was something that we put into our novelty shop when we changed it and moved to the new one. That candy has helped build traffic in that novelty shop like you wouldn't believe. I now carry it in both shops. We have one of the wagons that was on the floor at this show and we're going to put one down the middle of the park. Like it doesn't, we don't make our living off of it, but some people go in there to buy a piece of candy or taffy, they see the taffy piled up, and they always, usually always buy a postcard or something else to go along with it. And it works the other way also. They look through the big glass windows and they see all this merchandise. They go inside, and they don't want to pay the price, but they buy a piece of candy. So you are getting a sale out of everybody that does in and out of the shop.

I want to thank everybody for coming. I was hoping we'd have a bigger crowd.

Thank you.

.. The Retail Merchandise Workshop adjourned at 3:45 p.m. ..

1976 IAAPA ANNUAL BANQUET

SUNDAY, NOVEMBER 21, 1976

MAIN BALLROOM

Charles R. Wood, Presiding Officer, called the banquet to order, and the invocation was given.

After dinner, President Roger J. Shaheen delivered his Presidential Address. He introduced his retiring 1976 Executive Committee members, distinguished guests and foreign dignitaries. The new Board of Directors and Past Presidents were asked to stand and be recognized.

President Shaheen then turned the meeting over to Gil Ramagosa, chairman of the Service Awards Committee, who made the following presentations:

SERVICE AWARDS

- N. S. ALEXANDER AWARD: For the Finest Program Appearance on a subject dealing with amusement parks or piers:
J. C. Evans, Gold Medal Products Co., Cincinnati, OH
- ANDREW S. MCSWIGAN AWARD: For the most outstanding service to the industry for the year:
Roger J. Shaheen, Shaheen's Fun-O-Rama, Salisbury Beach, MA
- DON DAZEY AWARD: For the finest program appearance on the most outstanding promotion in the industry for the year:
William H. Robinson, LeSourdsville Lake, Middletown, OH
- PAUL HUEDEPOHL AWARD: For the most outstanding service to the Outdoor Attraction segment of the industry for the year:
Joseph Malec, Jr., Peony Park, Omaha, NE
Carl O. Hughes, Kennywood Park, West Mifflin, PA
Robert F. Ott, Dorney Park, Allentown, PA
- SPECIAL PRESIDENT'S AWARD: For his 11 years of dedicated service as Treasurer of the IAAPA:
Fred W. Pearce. Valley Fair. Excelsior. MN

President Shaheen introduced President-Elect Charles R. Wood, who presented the 1977 officers: 1st Vice President. Edward J Carroll. Jr.; 2nd Vice President. Robert K. Bell. Sr.; 3rd Vice President, Truman B. Woodworth; Treasurer, Roger J. Shaheen; Executive Vice President, Robert H. Blundred.

President-Elect Charles R. Wood presented President Roger J. Shaheen with his Past President's Award.

This concluded the business portion of the banquet and the entertainment followed.

EXHIBIT AWARDS

FRED W. PEARCE (SWEEPSTAKES) AWARD:

Most meritorious device, equipment or supply exhibit displayed:

Award Winner: Venture Ride Manufacturing, Inc.

Honorable Mention: Bradley & Kay Amusement Rides

Honorable Mention: Empire Distributing Co., Inc.

EDWARD L. SCHOTT AWARD:

Most meritorious exhibit of equipment, supplies or services:

Award Winner: Promotion Counsel, Inc.

Honorable Mention: Little Giant Industries

Honorable Mention: Otterbacher Manufacturing, Inc.

ROBERT & STEVE PLARR AWARD:

Most meritorious exhibit of drink and food items:

Award Winner: North Eastern Timber (U.S.A.), Inc.

Honorable Mention: Blevins Popcorn Co.

Honorable Mention: Creative Specialties, Inc.

BEN SCHIFF AWARD:

Most Meritorious new kiddie/junior device exhibited:

Award Winner: Chance Manufacturing Co., Inc.

Honorable Mention: Hampton Amusement Corporation

Honorable Mention: Roayl Cascade Company

LEONARD THOMPSON AWARD:

Most meritorious exhibit of arcade and coin operated amusement devices:

Award Winner: Meisho Tokushu Snagyo Co., Ltd.

Honorable Mention: Atari, Inc.

Honorable Mention: Universe Affiliated International

BRADY MCSWIGAN AWARD:

Most meritorious exhibit of merchandise, souvenirs and novelties:

Award Winner: Dan Brechner & Company, Inc.

Honorable Mention: Bradley Import Company

Honorable Mention: Leather Tree, Inc.

D. S. HUMPHREY AWARD:

Most meritorious new Major/Adult Device exhibited:

Award Winner:	Venture Ride Manufacturing, Inc.
Honorable Mention:	Export Sales Corporation
Honorable Mention:	L.M.C., Inc.

HENRY A. GUENTHER AWARD:

Most meritorious exhibit dealing in games:

Award Winner	Taylor Engineering Corporation
Honorable Mention:	Bob's Space Racers, Inc.
Honorable Mention:	MacGlashan Enterprises

GUY B. HUNT AWARD:

Most meritorious exhibit of revenue and admission control:

Award Winner:	Globe Ticket Company
Honorable Mention:	National Ticket Company
Honorable Mention:	Brandt, Inc.

JOHN ALLEN AWARD:

Most meritorious exhibit, or equipment or conceptual presentations including new and imaginative programs in the fields of insurance, safety, advertising, promotion and public relations:

Award Winner:	Bergen Expo Systems, Inc.
Honorable Mention:	Leisure & Recreation Concepts, Inc.
Honorable Mention:	Mike Roberts Color Productions

IN MEMORIAM

Walter Blundred, brother of IAAPA Executive Secretary Robert H. Blundred, Seminole, FL

Mary E. Carroll, Riverside Park, Agawam, MA

Kenneth T. Collins, State Fair of Texas, Dallas, TX

Alberta M. Gibbs, Clementon Lake Park, Clementon, NJ

Adrian W. Ketchum, St. Louis, MO

James Laird Martz, Philadelphia Toboggan Co., Lansdale, PA

Marjorie McFalls, McFalls Amusement Rides, Dallas, TX

William J. Ruscoe, W. J. Ruscoe Co., Akron, OH

Jayne E. Shaheen, Shaheen's Fun-O-Rama Park, Salisbury Beach, MA

Loretta Staton, Springlake Amusement Park, Oklahoma City, OK

Leonard Thompson, Blackpool Pleasure Beach, Blackpool, England

Joseph Uzdavinis, Enchanted Forest of the Adirondacks, Old Forge, NY

Mary Edna Uzdavinis, Enchanted Forest of the Adirondacks, Old Forge, NY

Margaret E. Wood, Charles R. Wood Enterprises, Lake George, NY





